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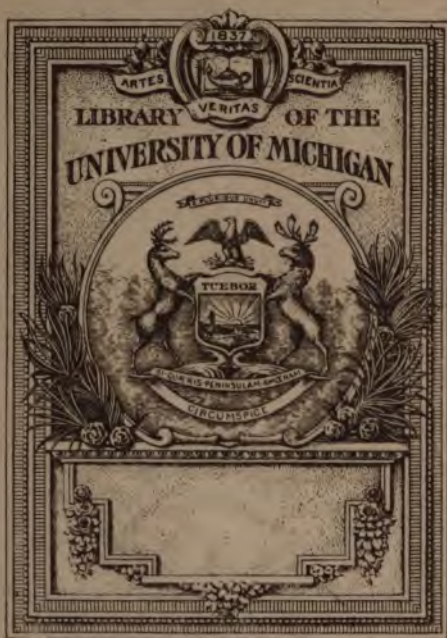
ELEMENTARY

SOUNDS

BY

H. R. PATTENGILL

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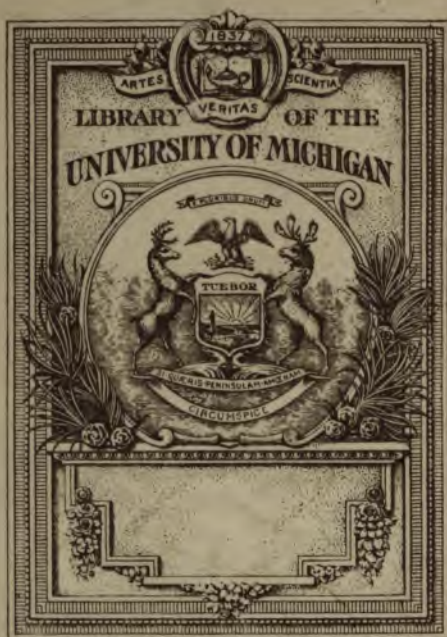


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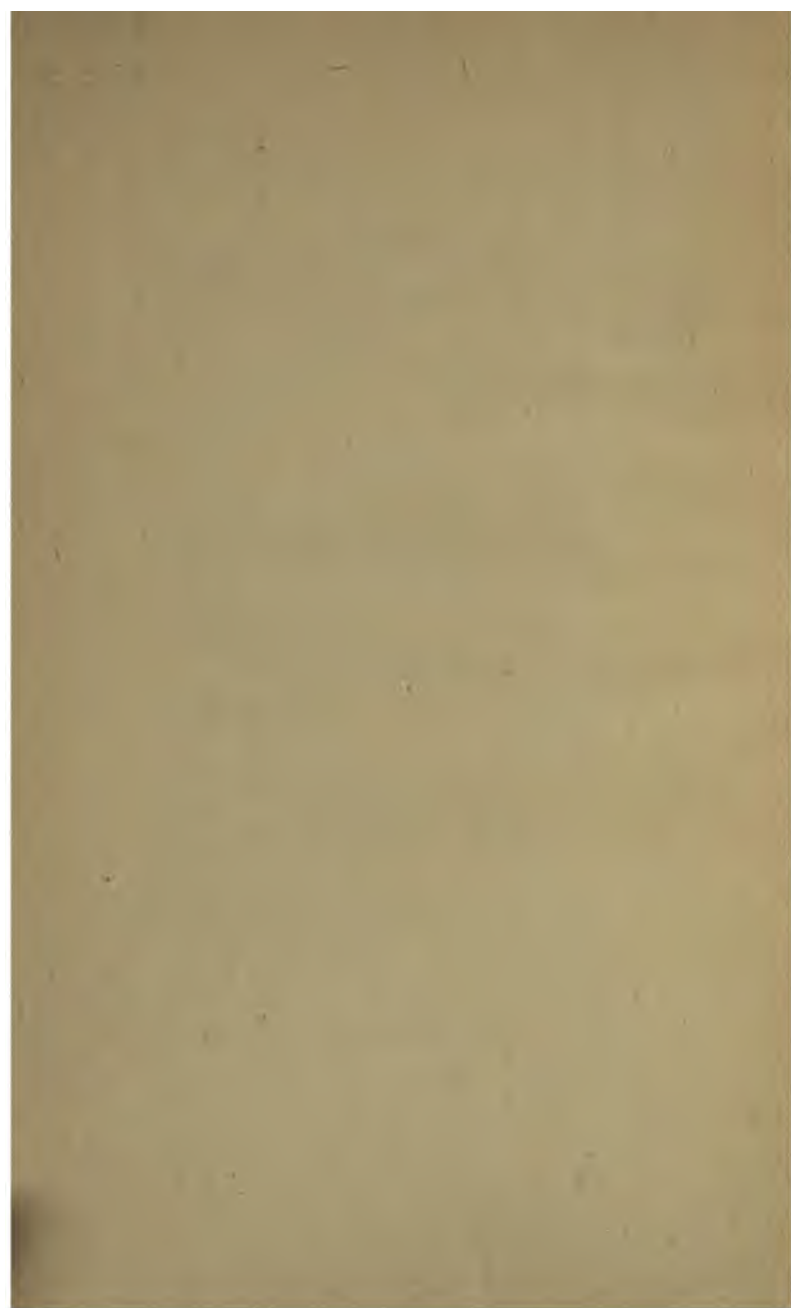
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A MANUAL
OF
ORTHOGRAPHY
AND
ELEMENTARY SOUNDS

TENTH EDITION

BY

HENRY R. PATTENGILL

EDITOR OF "MICHIGAN SCHOOL MODERATOR," CIVIL GOVERN-
MENT OF MICHIGAN, MICHIGAN HISTORICAL AND GEO-
GRAPHICAL CARDS, TIP-TOP PIECES FOR THE
LITTLE FOLKS, SPECIAL DAY EXERCISES,
THOUGHTS FOR THOSE WHO THINK,
OLD GLORY SPEAKER.

H. R. PATTENGILL, PUBLISHER
1900

Correct pronunciation and distinct articulation are absolutely essential to good reading; hence elementary sounds should be studied from the first.

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HENRY R. PATTENGILL,
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PREFACE.

A pure and easy pronunciation, a clear and natural articulation are accomplishments well worth diligent and persistent efforts to acquire.

The knowledge of the use of diacritical marks is of great service in reading the language of the dictionary and, very properly, has come to be an essential factor in teaching pupils to read. It is sought in this brief manual to give a compilation of rules, suggestions, and exercises on the subject of elementary sounds and diacritical marks that will prove helpful to teachers and pupils. The rapid and steady sale of the volume indicates that the book served its purpose. The author hopes that the Manual may aid in securing somewhat of a uniformity in teaching and using the proper sounds and their symbols. The lists of words given are enough to afford ample drill to young and old in spelling, pronunciation, and articulation. It is an easy matter to create great interest in this subject among the pupils in school, and may it no longer be truthfully said: "The Americans are noted for the carelessness of their speech."

In the third edition, there were added sixteen pages; and in this, the sixth edition other pages have been added and the work revised to conform to the latest editions of the great lexicons.

H. R. P.

Lansing, August 14, 1888.

" *Nov. 27, 1890.*

" *Dec. 24, 1892.*

" *July 4, 1894.*

" *May 1, 1895.*

Lansing, Nov. 12, 1896.

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" *Sept. 15, 1900.*

CHAPTER I.

DEFINITIONS.

Language is the medium for the communication of thought. It is divided into spoken and written language. Spoken language consists of certain elementary sounds combined into words to express thought.

There are many thousand* words in the English language, and but 43 elementary sounds.

An *elementary sound* is one which cannot be divided into two or more distinct and different sounds. The sounds are produced by the organs of the voice and of speech.

The *voice* is produced by the vibration of the air in the larynx, a pipe in the throat; the *organs of the voice* are the larynx, pharynx, trachea, and lungs.

Speech consists of the voice modified by the organs of speech so as to produce certain articulate sounds; the *organs of speech* are the lips, teeth, tongue, and palate.

A *letter* is a character used to represent a sound; the English alphabet contains 26 letters. The alphabet is said to have been invented by the Phœnecians; *aleph* *beth* were the first two letters; hence our word alphabet.

The *power* of a letter is the sound which it represents.

*The number of words in the language is given by recent authorities as 300,000.

The *name* of a letter is what it is called in the alphabet. The names of the letters as now spoken and written are: *a, be, cee, dee, e, eff, gee, aitch, i, jay, kay, ell, em, en, o, pee, kue, ar, ess, tee, u, vee, double-u, ex, wy, zee.*

The letters are divided into *vowels* and *consonants*; the vowels representing pure tones of voice, the consonants representing voice more or less interrupted by the organs of speech. The vowels are *a, e, i, o, u*, and sometimes *w* and *y*. The word *abstemiously* contains the vowels in their proper order.

The elementary sounds are divided into three classes, viz., *vocals* (20), *sub-vocals* (14), and *aspirates* (9).

Vocals or *tonics* are inarticulate sounds produced by the voice but little modified by the organs of speech. The vocals are represented by the vowels.

Sub-vocals, *sub-tonics* or *sonants* are articulate sounds produced by the voice modified by the organs of speech. The sub-vocals are represented by consonants.

Aspirates, *atonic*s or *surd*s are whispering sounds or breathing; they resemble the consonants in articulation, the sound represented by *h* being the only one which the organs of speech do not aid in pronouncing.

A *mute* is a consonant which does not admit of an escape of breath when the organs of speech are in position to give the sound. The mutes are *b, p, d, t, k, g*, hard, etc.

NOTE.—Do not try to learn lists of letters of the various classes, but learn to distinguish them by their formation. Prepare to give the sound of *b*, for instance, and note the fact that you cannot breathe through the mouth or nose until

you change slightly the position of the organs of speech. In this way distinguish the mutes.

Semi-vowels are those consonants which admit of escape of breath when the organs of speech are in position to sound them. They partake more of the nature of the vowels.

Consonants are also classified according to the organs by which they are formed.

Labials are those in pronouncing which the lips are most used. They are *p, b, wh, v, m*.

Labio-dentals are those in forming which the lower lip touches the upper teeth. They are *f, v*.

Linguals are those in forming which the tongue is most used. They are *d, l, n, r, t* and *y*.

Lingua-dentals are those formed by the tongue and teeth. As *th* sub-vocal and aspirate.

Dentals are those in forming which the teeth are most used. They are *s, z, ch, sh*.

Palatals are those formed near the roof of the mouth. They are *k, q, g* and *c* hard.

Liquids are those whose sound easily unites with that of other letters; as *l, m, n, r*.

Sibilants are those that represent a hissing sound, *s, c, z*.

Gutturals are letters made on the soft palate and back part of the tongue. They are *k, g* hard and *ng*.

Cognates are letters made with the same organs of speech in similar positions. If we prepare to sound *b* we can sound *p* as well, without changing the position of the organs of speech. See table in chapter III.

Substitutes or Equivalents. Letters sometimes take

ORTHOGRAPHY AND

sounds usually represented by other letters; they are then called substitutes or equivalents.

A *diphthong* is a union of two vowels to produce one sound. Diphthongs are *proper* when both vowels unite to make a sound not represented by either vowel standing alone. The proper diphthongs are *ou*, *ow*, *oi* and *oy*. The former two are called *inseparable*, the latter two *separable*. An *improper* diphthong, or *digraph*, is a union of two vowels in one syllable, but one vowel is silent, as *ea* in *bread*. The union of two consonants to denote one sound is also called a digraph.

A *triphthong* is a union of three vowels in one syllable, as *eau* in *beau*. An improper triphthong is a trigraph, as *ieu* in *adieu*.

An *aphthong* is a letter or combination of letters, which, in the ordinary pronunciation of a word, has no sound.

Assimilation of Consonants. When a whispered and a vocal consonant come together in the same syllable it is sometimes difficult to pronounce them, and the sound of the second letter is usually assimilated to that of the first. In *chintz*, *z*, assumes the sound of *s* to unite with *t*; in *winds*, *s* assumes the sound of *z* to unite with *d*.

Duplication of Consonants. In many words a consonant is doubled between two vowels; yet in such cases no more than one articulation is ever used in speaking. In *banner* we close the organs but once between the first and second syllables. The only reason for repeating the consonant is to indicate the fact that the preceding vowel has its short sound.

Orthography treats of the nature and power of letters and correct spelling.

Orthoepy treats of the correct pronunciation of words.

Phonology treats of the science of elementary sounds.

Phonography or *Phonotypy* treats of the representation of sounds by distinctive characters.

Diacritical marks are marks used to indicate the sound to be given to a letter.

Quantity means the length of time occupied in uttering either a syllable or alphabetic element.

Stress in speech means force of utterance. It is the chief constituent of accent. In English, stress and quantity are usually combined.

Quality of vocal element is the characteristic tone which distinguishes it from any other tone. The different qualities are produced by modifications of the voice by resonance in the oral cavity. This is molded to different forms by the tongue, soft palate, jaw, lips, cheeks and walls of the pharynx.

NOTE.—For definition of words, syllables, etc., see Chap. VII.

CHAPTER II.

PRINCIPLES OF PRONUNCIATION.

Herewith are given in a convenient form the principles of pronunciation as expounded by the best modern orthoepists.

VOWELS.

a—long, as in *ale*, *made*, *pain* marked with a macron.

This sound is diphthongal, ending in a brief

sound of *e* long. To give the sound: Place the tip of the tongue at the base of the lower front teeth, and emit voice.

NOTE.—The sound is represented by *e* in *they*, *prey*, etc., and by *ei* in *eight*.

ä—unaccented marked with a dotted macron, as in *preface*, *solace*, *senate*, or *a* before an accented vowel in a syllable following, as *aerial*, *chaotic*. This sound is a modification of *a* long in syllables without accent; ranging between *a* in *ale* and *e* in *end*, never taking the vanish. In final syllables the tendency of the sound is to turn to *i* short.

ā—short as in *add*, *at*, *plaid*; marked with a breve. This is a peculiarly English sound. It differs in quality and quantity from *a* in *made* and *a* in *far*. It is a short, abrupt sound, with an explosive character. To give the sound: Place the tongue as in *ā*, open the mouth a little wider, and emit voice.

â—before *r*, as in *care*, *air*, *parent*; marked with a circumflex. Most orthoepists consider the sound to be the same as that of long *a* deprived of its vanishing element, *e* long. To give the sound: Open the mouth slightly, and partially depress the tongue. Place the vocal organs the same as for *e*, short, and emit voice. The sound is of a less open quality than short *e*.

NOTE.—This sound is represented by *e* in *there*, *their*, *therefore*.

ä—*Italian*, as in *arm*, *far*, *farther*; marked with two dots above. It is the most open and melodious of the vowel sounds, and its use should be cultivated. To give the sound: Open the mouth and throat

wide, leave the tongue in a position of rest and emit voice. There is much latitude in the pronunciation of this sound, ranging from *a* in *arm* to *a* in *ask*. A medial form is at present most approved.

NOTE.—The vowel *a* has this sound before *r* in monosyllables, or in accented syllables of some words and in their derivations as *star*, *starry*, *debar*, *debarring*, but when *a* comes before *r* in the accented syllable of a word not a derivative, and if followed by another syllable commencing with a vowel or another *r* it has its short sound, as in *marry*, *arid*.

â—*intermediate*, as in *staff*, *past*, *path*; marked dot above. This sound is heard in monosyllables, chiefly, and those that end in *ff*, *ft*, *s*, *st*, *ss*, *sk*, *sp*, *th* and a few in *ance* and *ant*. This sound ranges among different ortheopists from *a*, short, to *a*, Italian. The best authorities give it the shortened form of *a* Italian. To give the sound: Place the tongue in position for *a*, short, then draw the tongue upward and backward, and attempt to give the sound of *a*, short, without changing the position of the organs.

NOTE.—Read the interesting history of this sound in pronunciation § 6 of Webster's Unabridged or Academic Dictionaries.

ä—*broad*, as in *all*, *talk*; marked two dots below. To give the sound: Depress the larynx, retract the tongue thus enlarging the cavity of the mouth, and emit voice.

NOTE.—This sound is represented by *o* in *for*.

å—*short, broad*, as in *what*, *wander*; marked dot below. "This is the extreme short sound of *a* broad, and coincides with the sound of *o* in *not*.

It differs, however, in quality as well as in quantity from *a* broad, being *a* more open sound; that is to say the aperture of the lips, and the internal cavity of the mouth, though of the same shape in both cases, are somewhat larger for *ā* than for *a*, while the position of the tongue remains unaltered throughout."

NOTE.—An exceptional sound of *a* occurs in the words *any, many*; this, however, is the regular short sound of *e*.

a—*obscure*, is used to indicate the closed sound of *a*, in words like *infant, brutally*, etc.

ē—*long*, as in *eve, mete*; marked with a macron. This is one of the closest of the vowel sounds. To give it: The tongue is raised convexly within the dome of the palate, pressing against its sides, and leaving only the smallest possible passage through which a vowel sound can be uttered.

NOTE.—This sound is represented by *i* in *machine, pique*.

ë—in unaccented syllables as *event, create, society*; this is shorter than accented long. To give this sound, that of *u* short shows carelessness; to give it that of *e* long shows affectation; hence the compromise. Marked with a dotted macron.

ē—*short*, as in *end, met*; marked with a breve. This is not the short sound of *a* long; it is slightly more open than the radical part and lacks the vanish. To give the sound: Open the mouth slightly and place the tongue to the tips of the lower teeth.

NOTE.—The sound is represented by *a* in *many* and *u* in *bury*.

â—before *r* as in *there*, *their*; marked with a circumflex. (See â.)

ê—*intermediate*, as in *verge*, *ermine*, *prefer*; marked with a wave. Some orthoepists claim that this sound is not different from that of *u* in *urn*, but the weight of authority is in favor of a distinctive sound of *e*, and insist upon its use in accented syllables. To give the sound: The organs are placed in a position intermediate between that for sounding *u* in *urn* and *e* in *met*. Place the tongue so as to sound *e* short, draw the tongue back and depress in the center. In unaccented syllables and slow speech this sound is heard somewhat like the closing element of *eu* in *grandeur*.

NOTE.—This sound occurs in *e* before *r*, in a monosyllable or in an accented syllable in which the *r* is not followed by a vowel or another *r*, or in derivatives of such words, when the syllable retains its accent, as in *herd*, *defer*, *deferring*, *err*, *erring*, *term*, *mercy*, *maternal*. When *e* occurs before *r* followed by a vowel or another *r* in a word not derived as above, it has its short sound as in *ferry*, *peril*, or the long sound as in *period*. The sound is represented by *i* in *girl* and *y* in *myrrh*.

ë—*foreign* as in *prey*, *they*; marked with a macron below. (See â.)

NOTE.—The *e* before *n* in unaccented syllables takes a sound of obscure quality in rapid speech as in *prudent*. Do not omit it, do not let it be like short *i*. In *woolen* and *kitchen*, *e* has its short sound. The unaccented vowel of obscure quality; especially *e* or *i* is frequently reduced to the attenuated form called the *voice glide*, as in *eaten*, *basin*, etc. (*Eat'n*, *bas'n*.)

î—*long*, as in *ice*, marked with a macron. This sound is diphthongal in its nature, being composed of â and ê with the first accented, but so brief that the

ear scarcely distinguishes its sound. To give the sound: (See *ä*.)

NOTE.—This sound is represented by *y* in *my*.

ī—*unaccented* as in *idea, biology, tribunal, diameter*.

The quality is subject to great variation, depending upon the stress given to the syllable.

ÿ—*short*, as in *ill, it, in*; marked with a breve. To give the sound: Place the organs in position to give *e* long, and slightly relax the tongue.

NOTE.—The sound is represented by *y* in *nymph, e* in *England* and *pretty*, *ee* in *been*, *eau* in *beaufin*, *o* in *women*, *u* in *busy*, *ea* in *guinea*.

ï—*foreign*, as in *pique, caprice*; marked dots above. (See *ë*.)

ı—*intermediate* as in *girl, irksome*; marked with a wave. (See *ë*.)

ō—*long*, as in *old, grow*; marked with a macron. This is slightly diphthongal, having a slight vanish in *oo* in *ooze*. It should have a full, open sound, not contracted towards *u* short, as *hum* for *home*. To give the sound: Open the lips and bring the mouth toward the circle, and draw the tip of the tongue slightly backward.

NOTE.—This sound is represented by *au* in *hautboy*, *eau* in *beau*, *ew* in *sew*.

ö—*unaccented*, as in *obey, tobacco, billow*. This is usually in open syllables. It differs from long *ō* not only in absence of the vanish but by taking a wider form which varies, inversely, with the stress placed on the syllable.

ø—*short*, as in *not, odd, on*; marked with a breve. (See *ä*.)

NOTE.—Although the words *dog, log, God, cost, broth*,

song, long, soft, cross, off, are marked by most orthoepists with the breve, yet the best authorities prefer a pronunciation of *o* between that in *not* and that in *for*.

- o—*intermediate*, as in *do, move*; marked dots below. This is the closest labial vowel; that is to say the lips are more nearly closed than for any other vowel. The sides being brought into contact with each other so as to leave a small central aperture.

NOTE.—It is represented by *oo* in *ooze, u* in *rude, ew* in *drew, eu* in *manœuvre*.

- o—*short oo*, as in *wolf, foot*; marked dot below. It is of the same quality as *o intermediate*, but its quantity is shortened. To give the sound: Close the lips nearly, leaving a small aperture for the voice to escape.

NOTE.—It is represented by *u* in *pull*, and *oo* in *foot*.

- ô—*broad*, as in *for, orb*, marked with a circumflex. (See §.)

NOTE.—This sound of *o* occurs before *r* in a monosyllable as in *for, Lord*, etc., or in an accented syllable when not followed by a vowel or another *r*, as in *former, orchard, abhor*, and in the derivatives of such words, as *abhorring*. But when *o* occurs in an accented syllable before *r* followed by a vowel or another *r* in a word not a derivative, it has its regular short sound, as in *foreign, orange, torrid*.

Teachers will do well to study the above note carefully.

- ô—*short u*, as in *sun, other*; marked dot above. (See §.)

- ō—*long* as in *ooze, food*; marked with a macron. (See §.) This should be treated as a digraph; one *o* marked dots below, the other silent.

- ō—*short*, as in *foot, wool*; marked with a breve. (See §.) This is also really a digraph; one *o* marked dot below, the other silent.

ũ—*long*, as in *use*, *due*, *mute*; marked with a macron. This is a compound sound, formed of the vowel *oo* in *ooze* and of the consonant *y* or the vowel *ī* or *ē* before it.

NOTE.—When the *u* begins a syllable or is preceded by the palatal or labial sounds *k*, *g*, *p*, *b*, *f*, *m*, *v*, the sound of *y* is clearly heard as in *usage*, *cube*, *puny*, etc.; after *d*, *t*, *l*, *v*, *s*, and *th* it is peculiarly difficult to introduce the sound of *y*, and negligent speakers omit it. The sound should be made as brief as possible and be pronounced in the same syllable. After *r*, *ch*, or *sh*, *u*, has the simple sound of *oo* in *ooze*, as in *rule*, *sure*. The sound of *u* long, is represented by *eau* in *beauty*, *eu* in *feudal*, *ew* in *few*. The *y* sound should never be forced in when it will not come in smoothly as a glide.

û—*unaccented* is a modification of *ũ* long in *use*. It is heard in such words as *unite*, *graduate*, *judicial*, *censure*, *measure*, etc. The sound differs from *ũ* by taking for the first element the wide *o* as in *wolf*, rather than the narrow *o* as in *do*.

ü—*short*, as in *us*, *but*; marked with a breve. In formation it is essentially the same as *u* in *urge*, but is shorter in quantity, and more open in quality. To give the sound: Open the month slightly, and depress the tongue partially.

NOTE.—It is represented by *o* in *son* and *oo* in *blood*.

u—*long oo*, as in *rude*, *rule*, *ruin*; marked dots below. (See *o*.)

NOTE.—This is the sound of *u* following *r* in nearly all cases, as in *rumor*, *fruit*, *rule*, *ruin*, *rude*, *bruit*, *brute*.

u—*intermediate*, as in *put*, *pull*; marked dot below. (See *o* and *oo*.)

û—*neutral*, as in *urge*, *urn*; marked with a circumflex. It lacks any strongly marked distinctive

quality. It differs from *u* short in length and a greater degree of closeness.

ſ—*long*, as in *my*; marked with a macron. (See i.)

ſ—*short*, as in *nymph*; marked with a breve. (See i.)

ȳ—*intermediate*, as in *myrtle*, *myrrh*; marked with a wave. (See i.)

DIPHTHONGS.

oi and oy, as in *oil*, *boy*, unmarked. The elements of the sound are *o* and *i* with the accent on the former.

ou and ow, as in *our*, *how*; unmarked. This element is composed of *ā* and *ōō*, the former being accented and very brief.

NOTE.—Some authors give the diphthong *ou* two sounds; one in *out* and one in *route* (oo). It would seem better to call the latter a digraph. The following vowels are really diphthongal: *ā*, *ā*, *i*, and some others; see a, p. 9. The test of a diphthong is that it requires a change in the position of the organs of speech during the continuance of a tone.

CONSONANTS.

b—as in *bat*, *tub*, *bib*; unmarked. This sound is formed by slight contact of the edges of the lips and compressing the voice within the mouth and pharynx, causing a muffled sound or murmur to precede the separation of the lips. Don't explode the sound by opening the lips too suddenly. It is usually silent before *t* and after *m* in the same syllable, as in *debt*, *dumb*.

c—*hard*, as in *cat*; marked with a bar. (See k.)

NOTE.—C has this sound when it comes before *a*, *o*, *u*, *l*, or *r*, before *k*, *s*, or *t* final, and when it ends a word or a

Syllable. It has the sound of *z* in *sacrifice*, *music*, *suffice* and *discern*, and is silent in *czar*, *virtuals* and *indict*, and in the termination *sce*, as in *muscle*.

ç—*soft*, as in *cyst*, *cede*; marked with a cedilla. It takes the sound whenever it occurs before *e*, *i* or *y*. (See *s*.)

ch—as in *church*, *chat*; unmarked. This is a simple sound and not composed of *t* and *sh*, as many orthoepists claim. "It is produced by placing a certain portion of the tongue near the tip, but not the tip itself, against a certain part of the palate, and, after pressure, suddenly withdrawing it with a violent emission of the breath."

ch—*soft*, *chaise*; marked with a cedilla. (See *sh*.)

NOTE.—Most words with this sound are from the French.

ch—*hard*, as in *chorus*, *epoch*; marked with a bar. (See *k*.)

NOTE.—This is also a sound heard in foreign words. *Ch* is always hard before *l* and *r*; it is silent in *drachm*, *schism*, and *yacht*.

d—as in *do*, *sad*; unmarked. To give the sound: Press the end of the tongue against the upper gums, and then force up vocalized breath or voice, into the mouth.

NOTE.—When *d* follows a whispered consonant in the same syllable, it usually takes the sound of *t* in *hissed*. It is silent only in the words *Wednesday* and *handkerchief*.

f—as in *fat*, *leaf*; unmarked. It is made by placing the upper lip against the edges of the upper front teeth and emitting the breath.

NOTE.—This letter is never silent and has but one sound, except in the word *of*, when it has the power of its cognate, *v*. It is represented by *gh* in *laugh* and *ph* in *sylph*.

g—*hard*, as in *go*, *beg*; marked with a bar. The sound is formed by opening the mouth slightly and placing the root of the tongue in contact with the back of the palate, and then allowing the intonated breath to escape.

NOTE.—It is hard before *a* (except in *gaol* and its derivatives), *o*, *u*, *h*, *l* and *r*, and sometimes before *e*, *i* and *y*, as in *get*, *give*, *muggy*. It is always hard at the end of words. It is represented by *gh* in *gherkins*.

ġ—*soft*, as in *gem*, *rage*; marked dot above. (See *j*.)

NOTE.—*G* usually takes this sound before *e*, *i*, and *y* (see exceptions above). In some French words *g* has the sound of *zh* as in *mirage*, *rouge*. It is silent before *m* and *n* final, and when initial letter *n*, as in *phelgm*, *sign*, *gnat*.

gh—This digraph is unmarked and represents the sound of *g* hard as in *ghost*, *f*, as in *laugh*, *k*, as in *lough*; *p*, as in *hiccough*. It is silent after *i* and generally before *t*.

h—as in *hat*; unmarked. Is a mere breathing. To sound it: Place the organs in position to form the next following letter, as in *he*, prepare to pronounce *he* and emit unvocalized breath; *ha*, *ho*, etc., the same.

NOTE.—It is silent after *g* initial, after *r*, and when followed by a vowel in the same syllable, as in *ghost*, *myrrh*, *ah*.

j—as in *jug*, *jar*; unmarked. This sound is produced in the same way as that of *ch*, and differs from it only in being vocal instead of aspirate.

NOTE.—It is never silent. In *hallelujah* it has the sound of consonant *y*. It is represented by *di* in *soldier*, and *y* in *gem*.

k—as in *kit*, *knack*; unmarked. To form the sound: Bring the back of the tongue into close contact

with the back part of the palate; and then separate by a continued pressure of the breath. It differs from its cognate *g*, in being aspirate.

NOTE.—It is represented by *c* hard in *cat*, *ch* hard in *chord*, *q* before *u* in *quail*, and *gh* in *hough*.

- l*—as in *lame*, *bell*; unmarked. This is the most harmonious of the consonants. To give the sound: Place the tip of the tongue against the upper gums and emit vocalized breath. The *l* in an unaccented syllable following an accented syllable fulfills the office of a vowel, as in *able*.

NOTE.—*L* is silent in many words, especially before a final consonant, as in *alma*, *half*, *almond*.

- m*—as in *me*, *make*, *aim*; unmarked. It is produced by closing the lips and letting the voice issue through the nostrils. It is called a labio-nasal.

NOTE.—It is silent before *n* in the same syllable, as in *mnemonics*, and serves as a vowel in *schism*.

- n*—as in *no*, *name*, *ten*. To give it: Place the tongue as for *d* and emit voice through the nostrils. It is a dento-nasal.

NOTE.—It is silent after *l* or *m* as in *kiln*, *hymn*, but not in derivatives of words, as in *hymnal*. *N* also serves as a vowel occasionally, as in *even*, *pardon*, etc.

- ŋ*—as in *ink*, *uncle*; marked with a bar below. It is represented by *ng*. The sound never occurs at the beginning of a syllable. To give it: Place the tongue as for *g*, and allow the voice to pass freely through the nostrils.

- ñ*—as in *canon*; marked with a tilde. It is thus marked only in a few Spanish words and indicates a *y* sound following the *n*, as in *canyon*, *senor*.

- p*—as in *pet*, *lip*; unmarked. It is formed like *b*

except that the lips have a firmer contact and breath instead of voice is allowed to escape.

NOTE.—It is silent before *n*, *s*, and *t*, and in some other instances.

ph—This digraph occurs chiefly in words of Greek formation. It usually has the sound of *f* as in *phantom*, *v* in one word, *Stephen*.

NOTE.—It is silent before *th* initial, as *phthisis*.

q—as in *quick*; unmarked. It is always followed by *u*, and the two have the sound of *kw*. In a few French words it has the sound of *k*, as in *coquette*; it has the same sound in the terminations, *que* as in *antique*.

r—*rough* or *trilled*, as in *rat*, *roam*; unmarked. This sound is produced by a more or less forcible vibration of the tip of the tongue against the inner gum of the upper teeth. It occurs only before vowels.

r—*smooth* or *untrilled*, as in *nor*, *sort*; unmarked. This occurs only after a vowel in the same syllable. In giving this sound the tongue is so placed as to feel the passing stream of air, but not to yield to it.

NOTE.—*R* is never silent.

s—*sharp*, as in *sit*, *same*, *yes*. In forming this sound the tip of the tongue is rounded and brought near the upper front teeth, the lips are open and unvoiced breath escapes. Late orthoepists give *s* the sharp sound in derivatives like *disarm*, *disburse*, etc.

s—*flat*, as in *has*; marked with a suspended bar. Place the organs as for *s* sharp, and emit voice instead of breath.

NOTE.—*S* is silent in the words *aisle, isle, island, demesne, puisne, viscount*, and generally at the end of French words adopted into English, as *chamois, corps*.

sh—as in *she, flesh*; unmarked. This sound is produced by drawing the tip of the tongue inward from the position it takes to sound *s* in *she*, slightly enlarging the aperture through which the breath passes, while the middle of the tongue rises within the arch of the palate.

NOTE.—It is represented by *o* in *acacia, t* in *negotiation, s* in *nauseate, ce, ci, se, si, sci, ti*, before a vowel in a syllable following an unaccented syllable, *sch* in *schist, ch* in *chaise*. It is never silent.

t—as in *top, note*; unmarked. It is the vocal cognate of *d*, and formed like it.

NOTE.—*T* is silent in the terminations *ten, tle*, after *s* as in *fasten, custle*, and in a few other words. It is often equivalent to *sh*.

th—*sharp-aspirated*, as in *thin, breath*. This is the sound made in lisping. It is made by putting the point of the tongue between the teeth, or by placing it against the back part of the upper front teeth, and forcing out aspirated breath.

th—*flat-subvocal*, as in *then, with*; marked with a bar. This differs from the one preceding only in substitution of voice for breath.

v—as in *vat, leave*, unmarked. It is the subvocal cognate of *f*.

NOTE.—*V* is never silent except in *seven-night*.

w—as in *wo, wen, wet*; unmarked. This is a consonant sound before a vowel. Place the vocal organs in position for *oo long*. Continue the sound of *oo long*, and observe the vanish. In forming it contract the lips slightly, and this compression of the

lips changes the quality of the sound, giving it a buzzing and articulate character, rather than soft vocality.

NOTE.—*W* is silent before *r*, also in the words *answer*, *sword*, *toward* and *two*. It is often represented by *u*.

wh—as in *what*, unmarked. Webster says that in this digraph the *h* is sounded before the *w*, as they were written by the Anglo-Saxons (*hwat*). Other orthoepists claim that the sound is a simple one and that in forming it the lips are brought close together as for *w*, and then rapidly separated; the breath is not obstructed. The latter idea is certainly preferable.

x—*sharp* as in *tax*; unmarked. Equivalent to *ks*.

\bar{x} —*soft* or *flat*, as in *exist*; marked with a suspended bar. This sound is equivalent to *g* hard and *z*. At the beginning of words *x* has the sound of *z*.

y—as in *yes*, *yawn*; unmarked. To give the sound: Place the vocal organs as for *e long*; continue the sound as for *e long*, and closely observe the vanish. In forming it the tongue is slightly depressed, which destroys the pure vocality in *e*.

NOTE.—This sound is heard only at the beginning of a word or a syllable. It is often represented by *i*, as in *familiar*.

z—as in *zest*, *maze*; unmarked. This is the cognate subvocal of *s*, and is represented by \mathfrak{z} . In a few words it takes the sound of *zh*.

zh—These two letters never come together in the proper spelling of an English word; the sound is represented by *zi* in *glazier*, *si* in *fusion*, and *z* in *azure*. The sound is the vocal cognate of *sh*.

NOTE.—We give tables of the elementary sounds in this connection, to present the topic in a compact form, and suggest to teachers that *large tables or charts may be made on manilla paper, and placed before the school for reference and study.*

SUMMARY AND REVIEW.

The diacritical marks used are as follows:

- ˉ—Macron, used above or below.
- ˘—Breve, used above.
- ˙—Dots used above or below.
- ˆ—Circumflex, used above.
- ˜—Wave or tilde used above. (Wave when used with a vowel, tilde with a consonant.)
- ˙—Dot used above or below.
- Bar, used with consonants above, through or below.
- ⸱—Suspended bar, used below.
- ◌̣—Dotted macron, used above.
- ˈ—For voice glide,
- ː—Nasal tone.

EQUIVALENTS.

VOWELS.

æ	=	ǣ	ɑ	=	œ	or	u
ē	=	ā	o	=	ō	or	u
ê	=	â	ow	=	ou.		
ew	=	ū	oy	=	oi		
ee	=	ē	ȳ	=	ī		
ī	=	ē	ÿ	=	ī		
ı	=	ə	ȳ	=	ı		

CONSONANTS.

c — k

ç — s

ch = k

çh = sh

ġ — g

ġ — j

dġ — j

ġ = z

ġ = gz

x = ks

ph = f

qu = kw

a—has eight variations of sound; ā, á, â, ã, ä, å, ą, ȁ, besides the obscure sound represented in the International Dictionary by italic *a*.

e—has seven variations of sound; ē, ĕ, ę, ě, é, ê, ȣ, accented and ẽ the wide variant.

i—has five variations of sound; ī, î, ï, ȩ, ȩ.

o—has seven sounds; ō, ô, ô, ô, Ȯ, Ȯ, Ȯ.

u—has six variations of sound; ū, ŭ, ȳ, ȳ, û, ŭ, besides its use in a consonant and exceptional sound of i, as in *lettuce*.

y—has four sounds; all the sounds of i, except ī in *pique*. ŷ, ȳ, ŷ, ŷ.

LONG VOWELS.

a as in made.

a as in far.

a as in all.

a as in care.

e as in eve.

e as in verge.

i as in ice.

i as in girl.

o as in old.

oo as in ooze.

u as in use.

ou as in our.

oi as in oil.

SHORT VOWELS.

a as in at.

a as in fast.

e as in met.

i as in pit.

o as in on.

oo as in foot.

u as in us.

CHAPTER III.

TABLE OF ELEMENTARY SOUNDS.

VOCALS.

Examples.	Vocals.	Equivalents.	Examples.
mate	ā	ē	they.
preface	ā		
care	ā	ē	there.
far	ā		
fast	ā		
all	ā	ō	or.
what	ā	ō	on.
at	ā		
eve	ē	ī	pique.
event	ē		
met	ē		
verge	ē	ī	girl.
ice	ī	ȳ	my.
idea	i		
it	ī	ȳ	nymph.
old	ō		
obey	ō		
ooze	ōō	q u	do, rude.
foot	ōō	q u	wolf, put.
use, due	ū		
unite	ū		
urge	ū		
us	ū	ō	son.
oil	oi	oy	boy.
our	ou	ow	cow.

TABLE OF ELEMENTARY SOUNDS.

SUBVOCALS AND ASPIRATES.

Examples.	Subvocals.	Aspirates.	Examples.
<i>beg</i>	b	p	<i>pet.</i>
<i>me</i>	m		
<i>wo</i>	w	wh	<i>when.*</i>
<i>vat</i>	v	f	<i>fat.</i>
<i>dog</i>	d	t	<i>to.</i>
<i>lame</i>	l		
<i>no</i>	n		
<i>ring ink</i>	ng <u>n</u>		
<i>rat</i>	r		
<i>yet</i>	y		
<i>this</i>	<u>th</u>	th	<i>think.</i>
<i>gem, jug</i>	ġ j	ch	<i>chat.</i>
<i>zest, as</i>	z s	s ç	<i>sit, cell.</i>
<i>azure</i>	zh	sh	<i>shut.</i>
<i>go</i>	ġ	k e	<i>kit, cat.</i>
<i>exist</i>	ɣ	h x	<i>hat. tax.</i>

* Disputed, see p. 16.

NOTE.—It will be seen that the table is divided by horizontal lines so that the labials, linguals, dentals and palatals are properly grouped.

NOTE.—The letters *x* and *q* have no sound of their own. The combination *ng*, represented also by n, is as much palatal as lingual; the letters *f* and *v* are labio-dentals.

CORRELATIVE LONG AND SHORT SOUNDS.

The following vowels are more or less related to each other in manner of utterance:

LONG.	SHORT.
<i>a</i> in care.	<i>e</i> in met.
<i>a</i> in far.	<i>a</i> in fast.
<i>a</i> in all.	<i>o</i> in on.
<i>e</i> in eve.	<i>i</i> in it.
<i>oo</i> in ooze.	<i>oo</i> in foot.
<i>u</i> in urge.	<i>u</i> in up.

Practice uttering first one in one column, then its correlative in the other column.

CHAPTER IV.

HOW TO TEACH THE ELEMENTARY SOUNDS.

1. Let the teacher take a familiar word, as *mate* pronounce it carefully to the class, and ask them to pronounce it in concert. Then to teach the sound of *a*, ask the pupils to pronounce the word, omitting the last sound, as *ma*, then omit the sound of *m* and pronounce the vocal sound *a* twice. This will give the steps, *mate*, *ma*, *a*, *a*. See that it is given fully and smoothly, then ask individual pupils to give the sound.

2. If necessary, the teacher should give instruction in regard to the position of the organs of speech; it may be necessary for the teacher to give the sound and ask pupils to imitate.

3. Ask pupils to name words containing the same sound. Let them write lists of such words and bring to the class.

4. Teach the use of the proper diacritical marks to represent the sound.

5. Let the teacher give the sound, and pupils write or name the letter and diacritical mark used to represent it.

6. Give lists of words for pupils to mark.

7. Write common words with unusual markings to make new words of them. (This exercise should be used only for testing pupils after the marks are pretty well known.) For example, eăt, çăt, eăt, çăt, eăt.

8. In advanced classes make constant use of the

chart; rapidly pointing to letters, the pupils responding. Let boys give the subvocals; girls the aspirate, cognates; or *vice versa*.

NOTE.—A good way to drill upon these tables so that the pupil may remember the sound corresponding to the marks is first, to follow carefully the directions as to teaching the sounds, and then to review the tables this way: *a* with a macron as in *mate*; represented by *e* macron below, as in *they*, *ā*, *ā*. Frequent drills of this kind on all the vowels of the table will fix the marks and key words perfectly in the mind.

9. Teach the common diacritical marks while the pupil is learning to read. Continue the drill through all the grades.

10. Write lists of words unknown to the pupils, mark them properly and call for pronunciation.

11. Require the sounds to be given exactly right.

12. Do not let pupils begin with a weak sound and slide up to the right sound at the finish; let it be given with full force from the first.

13. Teach the technical names of the diacritical marks: Breve, macron, tilde, wave, circumflex, dots, bar, cedilla, suspended bar. It is a good plan to speak of the macron as a bar when used with a consonant and the wave as the tilde. The *dieresis* is used to show that the second of two adjacent vowels is not pronounced with the preceding as *coöperate*; it is best, therefore, to speak of the diacritical marks similar to it as dots, likewise dot instead of period, circumflex instead of caret.

14. Lead pupils to classify the sounds heard in words, to analyze words and letters.

15. Give constant drills by various methods in articulation, enunciation and pronunciation.

CHAPTER V.

EXERCISES IN ARTICULATION AND ENUNCIATION.

ā	ă	â	ą ǫ
trace	crash	alms	walk
chase	add	scar	dwarf
space	match	faroe	scald
grace	scrap	czar	fawn
case	track	laugh	crawl
scale	catch	gaunt	forward
haze	sprang	craunch	torpor
aid	scamp	gape	scorch
lay	catch	ah	adorn
faint	scalp	jaunt	born
â	ą ǫ	â ê	ê ĩ
last	squad	scare	verge
class	squalid	chair	serge
clasp	wad	where	sir
dance	squash	wear	stir
bath	squander	ere	sperm
quaff	orange	flare	squirrel
grasp	torrid	heir	dirt
stanch	foreign	bare	earth
task	spot	share	prefer
graft	horrid	lair	term
ō ȳ ū.	ō ȳ ȳ	ou oi	ó ŭ
lose	would	out	done
move	should	our	some
whose	woman	cloud	won
woo	nook	spoil	none
noose	took	quoit	shove
smooth	shook	voice	tongue
ruse	full	hour	buzz

brute	pull	house	much
crude	put	hound	scud
spruce	soot	moist	such
ū	d final	d initial	b initial
surge	bed	do	bad
scourge	rod	dare	bend
purge	send	dost	but
purl	board	dime	bare
fur	had	dig	by
b final	t final	t initial	g initial
	p initial	p final	
crib	pot	tip	go
tub	pat	top	get
rob	put	trump	gone
scab	pit	tramp	gat
drab	pet	trap	got
g final	j initial	v initial	v final
egg	jug	vat	love
beg	jamb	vase	live
pig	jut	vice	move
dug	jet	vest	drove
bag	jar	vote	save

NOTE.—The teacher can use the above as drills in teaching the sounds and marks. Let pupils pronounce and tell the marks, or teacher may pronounce and pupils mark.

MISCELLANEOUS EXERCISES.

[*For marking and pronunciation.*]

Aunt, an, ant, path, pat, pass, bath, bask, balm, brass, calf, cask, calm, cast, gape, grasp, lath, last, palm, pant, past, daunt, laugh, blanch, chaff, glance, scoff, soft, cost, cube, flute, rule, chew, Tuesday, ruby.

Articulation is that action of the organs of speech by which each oral element receives its own character.

Good articulation demands :

1. The exact utterance of each sound belonging to the word or syllable.
2. The utterance of no other sounds than those belonging to the word or syllable.
3. The proper separation of the various sounds.

The requirements of good articulation are :

1. Strength and flexibility in the organs of speech.
2. A proper knowledge of each sound in the language.
3. A knowledge of the art of combining these sounds into words.
4. Drill, DRILL, DRILL, in using this knowledge.

NOTE.—The drill in articulation should be so frequent and so long continued that the student shall be able to “pronounce the words trippingly on the tongue.” The extreme of affectation is but one degree better than the extreme of carelessness. By practice the pupil may become an exact speaker and yet be easy and natural.

ERRORS IN ARTICULATION.

Errors of substitution : Figger, holler, ellum, ketch, etc.

Errors of omission : F'rever, wich, Id'no, etc.

Errors of blending :

Did jew	for	did you,
Would jew	for	would you,
Could jew	for	could you,
Can chew	for	can't you,
Won' chew	for	won't you,
Shan chew	for	shan't you.

NOTE.—Let the expressions in the second of the columns above be repeated rapidly many times till the correct pronunciation be given without effort. It can be given, and is one of the marks of a cultured person.

CHAPTER VI.

ARTICULATION.

1. Utter firmly the following exercise, dwelling upon the consonant element, and ending the vowel abruptly:

bā	bē	bī	bō	bū	bōō	boi
bă	bě	bĭ	bǒ	bŭ	bōō	bou

Substitute for *b* in the last exercise *d, g, j, l, n, w, y*.

2. Utter the following slowly and carefully at first, and increase to a very rapid utterance :

bā-pā	bē-pē	bī-pī	bō-pō	bū-pū	bōō-pōō	boi-poi
bă-pă	bě-pě	bĭ-pĭ	bǒ-pǒ	bŭ-pŭ	bōō-pōō	bou-pou

Also da-ta, ya-fa, ja-cha.

3. Robbed, robed ; bragged, dragged ; banged, hanged ; singed ; tinged ; bulged ; divulged ; lands, mends ; sheathes ; breathes ; sheathed ; breathed ; elms, films ; chasm ; prism ; spasms ; schisms ; risen ; dozen.

4. Nymph, lymph ; widths, breadths ; rob'st, prob'st ; milked, bilked ; healths, wealths ; twelfths ; filched, mulched ; months, plinths ; lengths, strengths ; sheath'st, breath'st ; troubl'st ; doubl'st ; rob'dst, prob'dst ; cradl'st, saddl'st ; struggl'st, smuggl'st ; begg'dst, drugg'dst ; say'dst, wagg'dst ; hold'st, fold'st ; help'st, scalp'st.

5. Commit to memory : Ceaseth, approacheth, rejoiceth, ceaseth ; approacheth, rejoiceth, ceaseth, approacheth, rejoiceth, ceaseth, approacheth, rejoiceth.

6. To read: Amid'st the mists and coldest frosts,
with barest wrists and stoutest boasts, he thrusts his
fists against the posts, and still insists he sees the
ghosts.

RECREATIONS IN ARTICULATION.

1. His cry moved me.
2. His crime moved me.
3. Six thick thistle sticks.
4. A rural ruler truly rural.
5. Charles Smith's Thucydides,
6. She says she will sew a sheet.
7. Flesh of freshly fried flying fish.
8. The sun shines on the shop signs.
9. All night it lay an ice drop there.
10. The sea ceaseth and it sufficeth us.
11. High roller, low roller, lower roller.
12. She sells sea-shells; shall he sell sea-shells?
13. A box of mixed biscuits; a mixed biscuit box.
14. Two toads totally tired tried to trot to Tedbury.
15. Some shun sunshine; do you shun sunshine?
16. Oh, the torment of an ever-meddling memory.
17. He sawed six long, slim, slick, slender saplings.
18. The old cold scold sold an old school coal-
scuttle.
19. Eight great gray geese grazed gaily into
Greece.
20. He accepts the office, and attempts by his acts
to conceal his faults.
21. The cat ran up the ladder with a lump of raw
liver in her mouth.
22. Thrice six thick thistle sticks thrust straight
through three throbbing thrushes.

23. He built a nice house near the lake, and shouted, "Ice cream for two young ladies."

24. Shave a cedar shingle thin. What! shave a cedar shingle thin? Yes, shave a cedar shingle thin.

25. Did you say you saw the spirit sigh, or the spirit's eye, or the spirits' sigh? I said I saw the spirit's eye, not the spirit sigh, nor the spirits' sigh.

26. Peter Prangle, the prickly, prangly pear picker, picked three pecks of prickly, prangly pears on the pleasant prairies.

27. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now if Theophilus Thistle, the successful thistle sifter in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.

28. Read the following very rapidly:

A day or two during a lull in business, two little boot-blacks, one white and one black, were standing at the corners doing nothing, when the white boot-black agreed to black the black boot-black's boots. The black boot-black was of course willing to have his boots blacked by his fellow boot-black, and the boot-black who had agreed to black the black boot-black's boots went to work.

When the boot-black had blacked one of the black boot-black's boots till it shone in a manner that would make any boot-black proud, the boot-black who

had agreed to black the black bootblack's boots refused to black the other boot of the black boot-black until the black boot-black who had consented to have the white boot-black black his boots should add five cents to the amount the white boot-black had made blacking other men's boots. This the boot-black whose boot had been blacked refused to do, saying it was good enough for a black boot black to have one boot blacked, and he didn't care whether the boot that the white boot-black hadn't blacked was blacked or not.

This made the boot-black who had blacked the black boot-black's boot as angry as a boot-black often gets, and he vented his black wrath by spitting upon the blacked boot of the black boot-black. This roused the latent passions of the black boot-black and he proceeded to boot the white boot-black with the boot which the white boot-black had blacked. A fight ensued, in which the white boot-black who had refused to black the unblackd boot of the black boot-black, blacked the black boot-black's visionary organ, and in which the black boot-black wore all the blacking off his blacked boot in booting the white boot-black.

CHAPTER VII.

SYLLABICATION AND WORD ANALYSIS.

A *syllable* consists of an elementary sound or a combination of them uttered by one impulse of the voice.

NOTE.—A word of one syllable is called a *monosyllable*; of two syllables, a *dissyllable*; of three syllables a *trisyllable*; of more than three syllables, a *polysyllable*.

Every syllable must contain one vowel sound or one liquid sound, as *sev-en* (sev-n.)

Syllabication is the art of arranging the letters of words into proper syllables.

NOTE.—The syllable at the end of a word is called the *ultimate*; the one next to the end, the *penultimate*; the third from the end, the *antepenultimate*; and the fourth from the end, the *preantepenultimate*.

Consonants coming before the vowel of the syllable to which they belong are said to be *antecedent*; those that come after the vowel are *consequent*. In *but*, *b* is antecedent and *t* consequent.

A *word* is a syllable or a combination of them used as the sign of an idea. Words are divided in structure into primitive, derivative, simple and compound.

A *primitive* word is a root word, not derived from any other word of our language; as *go*.

A *derivative* word is one which is formed from primitive words by the addition of letters called suffixes or prefixes; as *going*.

A *simple* word is one not composed of other words: as *board*.

A *compound* word is one built up of two of more simple words; as *blackboard* or *black-boarding*. The hyphen is used for newly formed compounds or those not used frequently.

A *prefix* is a letter or letters affixed to the beginning of a word to modify its meaning; as *misrule*.

A *suffix* is a letter or letters affixed to the end of a word to modify its meaning; as *duckling*.

LIST OF SOME IMPORTANT PREFIXES.

[English.]

<i>a</i> —at, in, on.	<i>out</i> —beyond.
<i>be</i> —to make, by.	<i>over</i> —above.
<i>en</i> (em)—in, on, to make.	<i>to</i> —the, this.
<i>for</i> —not, from.	<i>un</i> —not, opposite, act.
<i>fore</i> —before.	<i>under</i> —beneath.
<i>mis</i> —wrong.	<i>with</i> —against, from.

EXAMPLES: A-head, a-blaze, a-shore, be-numb, be-side, be-cause, en-circle, em-bark, em-power, for-bid, for-bear, fore-sight, fore-shadow, mis-rule, mis-apply, out-break, over-rule, to-night, unable, un-deceive, under-mine, under-rate, with-stand, with-hold.

[Latin Prefixes.]

<i>ab</i> (abs)—from.	<i>de</i> —down, from.
† <i>ad</i> (a, æ, af, ag, al, an, ap, ar, as, at)—to	<i>dis</i> (di, dif)—apart, not, opposite, act.
<i>ante</i> —before.	<i>ex</i> (e, ec, ef)—out, of, from.
<i>bi</i> (bis)—two, twice.	<i>extra</i> —beyond.

† For the sake of euphony the last letter of the prefix is often changed to the first letter of the root, or is dropped.

<i>circum</i> (circu)=around.	<i>in</i> (il, im, ir)=in, <i>on</i> (in
<i>con</i> (co, col, com, cor)=	verbs and nouns); not
with, together.	(in adj's and nouns).
<i>contra</i> (counter)=against.	<i>inter</i> =between.
<i>non</i> =not.	<i>semi</i> =half.
<i>ob</i> (oc, of, op)=in front,	<i>se</i> =aside.
in the way, against.	<i>sub</i> (suc, suf, sug, sup, sus)
<i>per</i> =through, thoroughly.	=under.
<i>pro</i> =before.	<i>super</i> =above, over.
<i>pro</i> =for, fourth.	<i>trans</i> =over, beyond.
<i>re</i> =back or again.	<i>ultra</i> =beyond.
<i>retro</i> =backward.	<i>vice</i> =instead of.

EXAMPLES: Abnormal, abstain, administer, ascend, accustom, affix, annex, apportion, attain, antedate, bivalve, circumnavigate, condole, co-educate, compress, correspond, contradistinction, counterbalance, demerit, disinter, disseminate, diffident, export, eject, eccentric, extraordinary, import, illegitimate, irreverent, inter-commerce, noncombatant, object, project, reject, subject, (L, *jacere*, to throw) oppress, permanent, pervade, post-meridian, prefix, pronoun, rebound, retrograde, select, semicircle, sublet, succumb, suppress, supernatural, surpass, transcontinental, traverse, ultramarine, vice-royal.

[Greek Prefixes.]

<i>a</i> (an=without, not.)	<i>en</i> (em)=in, on.
<i>amphi</i> =both, around.	<i>epi</i> (ep)=upon.
<i>ana</i> =up, back, through.	<i>hyper</i> =over.
<i>anti</i> (out)=against, opposite.	<i>hypo</i> =under.
<i>dia</i> =through.	<i>meta</i> (met)=beyond change.

EXAMPLES: Atheist, anarchy, amphitheater, angu-

lar, anti-slavery, diameter, engraft, epidermis, hypercritical, metaphysical, hypocritical.

▲ LIST OF SOME IMPORTANT SUFFIXES.

[Noun Suffixes.]

an, ant, ent, ar, er, or, ard, ary, eer, ier, ist, ive, ster=one who does (agent).

ate, ee, ite, ive=one who is, one to whom.

ary, ery, ory=place where.

acy, age, al, ance, ancy, dom, ence, ency, hood, ing, ion, ism, ment, mony, ness, ry, ship, th, tude, ty, or ity, ure, y=state quality, act.

cle, cule, ie, or g, kin, en, let, ling, ock, ule, ette=diminutives.

[Adjective Suffixes.]

al, an, ar, ary, ic, or ical, id, ile, ine, ory=pertaining to.

ate, ful, ose, ous, some, y=full of, or having.

able, ble, ible, ile=that may or can be.

ive=having power.

ish, like, ly=like.

en=made of.

less=without.

ant, ent=being or doing.

[Verb Suffixes.]

ate, en, fy, ish, ise, or ize=to make.

[Adverb Suffixes.]

ly, wise=manner.

ern, ward=direction.

EXAMPLES OF SUFFIXES: Comedian, defendant, adherent, scholar, scribbler, surveyor, wizard, missionary, auctioneer, cashier, monopolist, operative, punster, associate, assignee, favorite, captive, apiary (L

apis, a bee), hennery, observatory, supremacy, pilgrimage, recital, forbearance, expectancy, martyrdom, abhorrence, transparency, likelihood, rehearsing, rebellion, barbarism, atonement, holiness, matrimony, pleasantry, apprenticeship, depth, solitude, brevity, rapture, particle, animalcule, Tommy, Willie, lambkin, kitten, brooklet, duckling, hillock, globule, cigaret, celestial, suburban, planetary, oceanic, astronomical, puerile (L. *puer*, a child,) declamatory, grateful, frolicsome, flowery, habitable, convertible, corrective, knavish, matronly, fruitless, errant, brazen.

CHAPTER VIII.

SOME RULES FOR SPELLING.

A few of the rules for spelling, if taught inductively, will be of great value to the pupil. Herewith are given a few of the most useful ones; teachers should supplement them with illustrative exercises.

1. Words of one syllable ending in a single consonant preceded by a single vowel, and words of more than one syllable, ending in the same way, and accented on the last syllable, double the final consonant before suffixes beginning with a vowel.

[*h* and *s* in derivatives of *gas*, are the only exceptions to this rule.]

EXAMPLES: Give reasons for the following spelling: Spinning, wrapping, reaping, forming, compelling, revealing, entrapping, rendering, preferred, appeared.

EXPLANATION: *Spin* ends in one consonant, the

consonant is preceded by one vowel; hence we double the *n* before the suffix *ing*, and have spinning. In *reaping* we don't double the *p* because two vowels precede it. In this manner apply the rule to many cases.

2. In derivatives formed by adding a syllable beginning with *e* or *i* to a word ending with *c*, the letter *k* is inserted after *c* to prevent it from taking the sound of *s*; as in *trafficker*, *picknicking*.

3. Final *e* is omitted before suffixes beginning with a vowel, except when it is needed to keep *c* or *g* soft, or when its omission would obscure the pronunciation or meaning.

EXAMPLES: Giving, having, singeing, charging, chargeable, fencing, peaceable, subduing, conducive.

4. In derivatives formed by adding any termination, except one that begins with *i*, to words that end in *y* preceded by a consonant, *y* is changed into *i*, easy, easily; lady, ladies.

[The derivatives of *dry*, *shy* and *sky*, are exceptions.]

EXAMPLES: Families, turkeys, essays, cherries, valleys, berries.

SUGGESTIONS TO TEACHERS.

Some pupils are born spellers; most pupils are not. All pupils can become pretty fair spellers.

Don't depend on the regular daily spelling exercise alone to teach spelling.

Spell in every recitation. Spell a few of the difficult words of each lesson. As soon as pupils learn to write, begin each recitation by a written spelling test of from three to twenty words.

Pronounce the derivatives of common words. Don't be content with "divide," but pronounce "division," "dividing," "divisor," "divisible;" not only "cancel," but "canceling," "cancellation,"* "canceled."

Underscore the misspelled words in every written exercise. Require pupils to correct these words and copy in a memorandum book.

Plan for frequent spelling matches on these misspelled words, and others:

Spell down on lists of class words, i. e., kitchen words, carpenter's words, farm words, etc. Create a spelling spirit by frequent matches. Spell class against class, grade against grade, boys against girls, etc.

NEW AND IMPROVED MANNER OF SPELLING DOWN.

In spelling down use this plan:

1. Choose sides.
2. Seat pupils so that those on opposite sides will alternate.
3. Let all pupils write every word, numbering words carefully on their papers.
4. Spell no word with a capital unless it is one that always requires a capital.
5. After the words are written, let the writer place his name on the paper and pass it to a pupil of the opposing side for correction.
6. Let the teacher give clearly the correct spelling of every word, a check mark being placed after each word missed.
7. Let pupil who corrects a paper place his name to the paper and state the number of the word first missed on the paper he corrects, and also the number

*Cancellation according to the Standard Dictionary.

of words missed on that paper. A word omitted should be counted missed.

8. Exchange papers again, so that each may have his own paper.

9. Give a minute or two for appeals.

10. *Let the two sides stand opposite each other in the room.*

11. *The teacher says: All who missed the first word may be seated; second word, third and so on, pupils taking their seats as fast as the number of their first word missed is called; so on to the finish. Of course the last one standing has fairly spelled the school down because he has spelled every word till the one missed.*

12. After all are down, ask all to rise in their places again and take this test: All who missed twenty or more words be seated; nineteen, eighteen and so on down to one; in this way ascertain who is the best speller.

WORDS FOR SPELLING TESTS.

Sixty Common Words.

1. cornice	14. precede	27. emptyings
2. vinegar	15. proceed	28. biscuit
3. hominy	16. recede	29. knead
4. succotash	17. concede	30. cellar
5. porridge	18. supersede	31. clevis
6. basin	19. intercede	32. colter
7. pewter	20. bilious	33. ballot
8. suet	21. yeast	34. celery
9. turkeys	22. sieve	35. separate
10. cookies	23. seize	36. salad
11. chimneys	24. panel	37. napkin
12. jellies	25. cistern	38. gravy
3. succeed	26. zincky	39. valleys

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|-----------------|----------------|---------------|
| 40. beefsteak. | 47. hare-lip | 54. collision |
| 41. accordion | 48. exaggerate | 55. excelled |
| 42. diphtheria | 49. tyrannical | 56. sensible |
| 43. tranquility | 50. numbskull | 57. legible |
| 44. dissipate | 51. erysipelas | 58. recommend |
| 45. lilies | 52. alpaca | 59. precise |
| 46. billiards | 53. vaccinate | 60. prejudice |

Sixty Words not Quite so Common.

- | | | |
|-----------------|-----------------|-----------------|
| 1. persistence | 21. philosophy | 41. amicable |
| 2. grateful | 22. physiology | 42. balance. |
| 3. specimen | 23. psychology | 43. obstacle |
| 4. apparatus | 24. genuine | 44. definite |
| 5. recompense | 25. facilitate | 45. fugitive |
| 6. analysis | 26. discern | 46. occurrence |
| 7. receipt. | 27. suspicion | 47. audible |
| 8. parallel | 28. conceal | 48. admissible |
| 9. participle | 29. conceive | 49. precision |
| 10. auxiliary | 30. possess | 50. bargain |
| 11. amateur | 31. ventilate | 51. tolerate |
| 12. novice | 32. license | 52. crystallize |
| 13. intercept | 33. affidavit | 53. carriage |
| 14. statistics | 34. dimension | 54. reversible |
| 15. accommodate | 35. guarantee | 55. collectible |
| 16. censure | 36. rarity | 56. adjacent |
| 17. promissory. | 37. serviceable | 57. plenteous |
| 18. reference | 38. changing | 58. complete |
| 19. bounteous | 39. accede | 59. disperse |
| 20. transferred | 40. exceed | 60. admittance |

Try These for Hard Ones.

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|------------------|------------------|-----------------|
| 1. gauge | 10. apprehensive | 19. apostasy |
| 2. guerrilla | 11. rhinoceros | 20. bicycle |
| 3. cuirassier | 12. momentum | 21. bowie-knife |
| 4. porphyry | 13. versatile | 22. caisson |
| 5. paraphernalia | 14. hauberk | 23. euchre |
| 6. whinney | 15. pennoncel | 24. elecampane |
| 7. mullein | 16. poniard | 25. exchequer |
| 8. novitiate | 17. chancleer | 26. ghoul |
| 9. vicissitude | 18. invulnerable | 27. fusillade |

28. cynical	65. plagiarism	102. couchant
29. inflammatory	66. surcingle	103. cylindrical
30. sesterces,	67. mademoiselle	104. judicature
31. baldric	68. initiation	105. inoculate
32. superfluous	69. mayoralty	106. isosceles
33. acetyl	70. recission	107. caoutchouc
34. insufferable	71. pyrrhonism	108. purslain
35. colonies	72. desiccate	109. bacchanalian
36. eradicated	73. apologetic	110. anachronism
37. ignominiously	74. supinely	111. corpuscle
38. insidious	75. subjugation	112. chenille
39. exultation	76. apparition	113. corypheus
40. caricatured	77. earthquake	114. aphyllous
41. grotesque	78. injustice	115. saccharine
42. Saracen	79. oppression	116. monarchical
43. Pentateuch	80. rebellious	117. uniform
44. nonpareil	81. precautions	118. cavalier
45. indelible	82. penetrating	119. uncouth
46. millionaire	83. unpracticed	120. venerable
47. sanatory	84. Numidian	121. colleague
48. alpaca	85. Thracians	122. predestined
49. meerschaum	86. Spartacus	123. clemency
50. terrify	87. lachrymal	124. conflagration
51. beleaguer	88. camomile	125. solace
52. crusader	89. cavalier	126. Pleiades
53. accouterments	90. millenium	127. Sadducee
54. peculiarly	91. stadtholder	128. California
55. gauntlets	92. colonelcy	129. tenet
56. turban	93. hygiene	130. vicar
57. vantageless	94. labyrinth	131. pyrites
58. heraldry	95. inimitable	132. delusive
59. triumphal	96. dexterity	133. Tennessee
60. architraves	97. illusory	134. deleble
61. infinitude	98. artifice	135. chute
62. mnemonic	99. agility	136. wangan
63. apocalypse	100. presumption	137. fuguing
64. idiosyncrasy	101. embroidered	138. Delaware

MICHIGAN'S 800.

The Superintendent of Public Instruction of Michigan in 1895 arranged for a State Spelling Contest and sent out a list of words to be used in district, township, and county tests. The words were collected from misspelled words in correspondence, examination papers, and words which experience in the schoolroom has shown to be troublesome.

Believing that spelling is taught more practically when the words to be studied are woven into paragraphs that call attention to their meaning, the following paragraphs were arranged so as to include the list of eight hundred words before mentioned.

These exercises should be written by pupils from dictation of teacher; and, for convenience in marking, the particular words to be noted in each are printed in italics and their number indicated by figures in parenthesis, no word being twice italicized.

The *capital* city of *Michigan* is a *capital* place in which to *reside*, and from the *Capitol dome* a fine view of the *surrounding* country can be *gained*.—(9.)

The small boy who *addressed* this *epistle* to *Superintendent Pattengill* is by no means the only *individual* who *cannot spell* his name *correctly*.—(8.)

The *dairy maid* each week sold the *butter* she *made*, and *every Saturday night* spent some time *adding* up the *sum* of her small *earnings*.—(12.)

When the *mail* arrived, we learned that a *male* cousin was coming on the next *train*, with the *seven* small *children* who *always* accompanied him on his *annual travels*.—(11.)

He was *particularly fond* of this one daughter, and when he *found* her *studying*, *arithmetic*, *grammar*, *physiology*, *history*, and *physical geography*, all in one year, he shook his head *doubtfully* and *feared continually* lest she should *develop brain fever* in consequence.—(20.)

It was a *business principle* of his that the smaller the *principal invested*, the *better should* be the *security furnished*, since *irresponsible individuals* often borrow small amounts with no intention of repaying.—(16.)

English grammar was her *bugbear* and she never could see the difference *between* a *participle used* as a part of the *predicate*, and a *participial adjective*. So she went to the *Ypsilanti Normal* one term and *devoted* her *entire attention* to the *study* of her *native tongue*, the *result being* that she *finally obtained* the *coveted certificate* to teach.—(24.)

The *nuptial rite* was *concluded* and the *minister* was *pausing to write* down the names of the *newly wedded pair*, when *right down* the *center* of the *aisle* came a *crazy looking creature* who *cried*, “*I’ll forbid the banns*, if no one *else will*.”—(19.)

Teachers too often forget that the diagram should be *employed only* as a *means* to an end, like any other *object lesson*; and whenever the pupil is *unable to analyze* without *diagramming* as he *goes*, it is time to cast this method aside *altogether*. It is “*cramming*,” not *teaching*, when the means becomes the end of *analysis*.—(15.)

Ben had been a *naughty boy* for so many *months* that his *aunt decided* he must be kept at home from

the *husking bee* as a punishment for his wilfulness.—(12.)

The *moderator* of our district was a bitter enemy of both the *treasurer* and *director*, and publicly declared his belief that they were in league to fill their own pockets by padding the *census* list, though the director had made *affidavit* before the proper officer that it was correct.—(21.)

The *guardian* of the child that *lies* buried on yonder hill-top, has been accused of criminal complicity in its death, as he had recently taken out an *insurance policy* on its life, *payable* to himself.—(13.)

One of the *scholars* in the *primary department* one day fell into *convulsions*, which were supposed to be induced by the green apples he had eaten in *disobedience* to his parents' command. Several pupils were sent for aid, but he remained unconscious until the doctor came.—(18.)

The *societies* he organized were numerous and all bore different names, though without much *real difference* in the principles underlying them or the objects they sought.—(13.)

He was truly thankful for the opportunity to earn so large an income, and received the news of his promotion with such evident delight as caused his father immediately to acquiesce in his desire to leave home, even though against his own interest.—(20.)

With a large awl he pierced a hole through the canvas and threw himself down behind a big tree that stood conveniently near the tent, thus managing to gain a bird's-eye view of the interior and all its dusky inhabitants.—(15.)

He dreamed visions of himself acting as aid to the commander-in-chief of the armies, and was positive that he should hew down all obstacles to his advancement, as successfully as any brave knight of old ever cut his way through an opposing phalanx of mailed warriors.—(17.)

A city maiden, wearing a jaunty Eton jacket and possessed of many coquettish airs and graces, created such a commotion among the representatives of the sterner sex present at the village ball, that her girl companions grew quite jealous and began to cast about for some method of recalling the rustic swains to their senses.—(30.)

A sudden sneeze caused the epiglottis to fly open just in season for a bit of food to pass into the trachea instead of the esophagus, when such a fit of coughing ensued as nearly choked the unfortunate child to death.—(11.)

The surgeon who was summoned to set the broken humerus, seemed to be always in a humorous mood, and was so jolly that his face was fairly seamed with the wrinkles caused by his habit of laughing so much.—(13.)

My son who had won a great reputation as a singer, sat before the glowing grate with one foot on the fender, gazing through the window at the ruddy hue cast over the landscape by the setting sun, and watching it fade into a dun gray, while he softly sang Longfellow's wonderful poem, "The day is Done."—(25.)

The drunken Dane did not deign to heed the commands of the policeman; and the more liquor he drank

the *noisier* he grew, until *arrested* and carried off to the jail where he could *procure* no more "old rye."—(12.)

John's various friends one and all, *respectively tried* to awaken him to some sense of his *duty*; but, though he listened to each *respectfully*, he continued his *refusal* to become a *candidate* for this *desirable* position, *assigning* no *reason* for his *action*.—(11.)

At last he told the *whole truth* and *confessed* to his *participation* in this *illegal canvass* of votes and *acknowledged*, too, that he was the *weak tool* of *two shrewd* political *tricksters* who were the real *instigators* of these *election frauds*.—(19.)

He *strode* through the *wintry forest* with a *proud tread* and *happy heart*, bearing the *huge antlers* of a *hart* as *trophy* of his *skill* in hunting. *Entering* a little *cottage* near by, he cast down his *burden* for his *hopeful heirs* to drag to and fro with *merry shouts*, until the *bawl* of the *smallest urchin* announced that it was *scarcely suited* as a *plaything* for such tender hands.—(28.)

There was scarcely any *fuel* or *food* left in the house, and the children *were* but *meagerly supplied* with *clothing*, so that the *mother's* heart sank within her as the *dreary autumn* days *predicted* the *coming* of *winter* and the *suffering* they must so *surely endure*.—(17.)

A low *caste Hindoo* stood *concealed* behind an *urn* of *swaying palms*, his *glittering eyes* *peering* out at the two *Brahmins* who talked so *earnestly* together until the bell tolled the *midnight hour*, when they went their *separate* ways, *wholly* unconscious *that*

their plotting had been *suspected* and would be *frustrated* by one of the *sect* they so *despised*.—(22.)

He was *carefully scanning* a *marvelous engraving* on the walls and thinking of *engaging* the artist to paint a *portrait*, when a *friend* upon *whose judgment* he greatly *relied*, expressed a *preference* for another picture; and he at once *deferred* to him and *changed* his *decision*. Can you give the rule for *spelling* each of the *derivatives* found in the above paragraph?—(22.)

The *tired prisoner* was *rudely thrust* into a *dingy room* with low *cobwebbed ceiling* and small windows *protected* by *parallel iron bars*, where he sank upon a *musty straw pallet* to *dream* of the *reprieve* that he hoped the *morrow* might bring.—(17.)

When the new pupil in *geometry* failed to *distinguish* between a *circle* and a *circumference*, the teacher, *illustrated* it by *taking* a *common dinner pail* and *pointing* out that it was a *perfect cylinder*, having a circle for the *bottom*, the *circular edge* of which was a *circumference*.—(17.)

The *surcingle* broke and the man was *precipitated* to the *ground*, his *fiery steed* galloping far out into the *country*, where he might roll in the *dirt* or *browse* on the grass by the *roadside* with *none* to say him nay, until finally *overtaken* by his master and *deprived* of his *short-lived liberty*.—(15.)

No wonder the cook was *cross*! The *chimneys* both *smoked* and the *cookies* would not *bake*; the *emptyings* she *borrowed* of a *neighbor* proved poor, and the *bread* was *sour*; the *cistern* was dry with no *prospect* of rain; and, to make a bad matter *worse*, she got some *pepper*

in one eye that *caused* the *tears* to *flow* in *earnest*.—(19.)

As the *waves* began to *recede*, the *desperate* sailor *succeeded* in *climbing* onto the great rock, though he could not *conceive* how he ever *accomplished* so *difficult* a *feat* and did not *flatter* himself that his *feet* were yet on a *safe foundation*.—(13.)

It was such *changeable weather* that *deciding* upon a day for the *excursion* was *extremely* difficult, and he was much *relieved* by a letter from his *niece* saying it had been *indefinitely postponed*.—(10.)

The *States* that *seceded* *acceded* to every wish of their new president, whose *authority* now *superseded* all others and in whom they had *unbounded confidence*, being *willing* to trust the *welfare* of the new *Confederacy* entirely to him.—(10.)

The *shipwrecked sailor* opened his eyes upon a *deserted isle* where the only *living creature* was the *faithful Newfoundland* dog which had *rescued* him and now *fawned* upon him with delight at his *recovery* of *consciousness*.—(13.)

Dorothy was *anticipating* a most *enjoyable tour*. She lived in *Shiawassee county*, Michigan, and it was *arranged* that she should join a *cousin* who was coming from *Louisiana* to *Charlevoix* for the *summer*; there she would meet her *sister* from *Houghton* and a *brother* from *Olkahoma*, when the *four* would form a *party* that could *jaunt* about at their *pleasure*, *perhaps* *visiting* *Mackinac Island* *Sault Ste. Marie*, and *Marquette*.—(26.)

The poor *widow* whose *larder* had been so long *empty*, felt quite *overwhelmed* with so much food in

the house; but, after *dressing* and *singeing* the *turkeys*, she *carried* them and the *beefsteak* down *cellar* where she *really gloated* over her little *store* of *vegetables*, which included *potatoes*, *squash*, *beets*, *celery*, *asparagus*, *tomatoes*, and *corn*. As her eyes rested on the latter, they *glistened* as she thought of the *savory succotash* she would *prepare* for this *prodigal son* who had *returned* so *opportunately*, and she gave *heart-felt thanks* for her *good fortune*.—(33.)

Long before he *studied civil government* he was *familiar* with many *articles* of the *constitution* and knew the *Declaration of Independence* by heart. An *uncle* with whom he lived in his *youth*, was a member of *Congress* and talked much about *appropriations* and *legislative enactments*; and the *nephew* was an *interested listener* to many *conversations* among *senators* and *representatives* regarding the *work* of *committees*, the *possibility* of the *President's vetoing* *certain measures*, or the *necessity* of an *early adjournment*. Even as a boy he was *personally acquainted* with *various speakers*, *secretaries*, and *clerks*,—in fact was *brought up* in an *atmosphere* calculated to fit him for the *statesman* he *afterwards* became.—(43.)

Our *teacher* was so *strong a believer* in the *theory* of *unification* that she *used* it even in its *narrowest application*, so that a *problem* in *multiplication* was never *considered complete* until it had been *properly proven* by *dividing* the *product* by the *multiplier* to see if the *quotient* *equaled* the *multiplicand*. *Like-wise*, she *taught addition* and *subtraction together*, and made *cancelation* an *important factor* in the

reduction of fractions to their lowest terms or in multiplying two large fractions together. In every lesson she showed how to lessen labor, by applying some other principle already mastered.—(39.)

One week John Smith had a *chapter of accidents*. On *Monday* he cut his *finger* on a broken *pane* of *glass*. *Tuesday*, as he was walking along looking up at the weather *vane* on the *church steeple*, he *stubbed* his *toe* and fell, *striking* his *occipital bone* on the *pave-ment*, *fracturing* his *clavicle*, and *skinning* both *knuckles*. *Wednesday*, a small *insect* flew into the *Eustachian tube* of his left ear, causing a *severe ear-ache*. *Thursday*, a *fishbone* lodged in his *pharynx* and had to be *extracted* by a *physician*. By *Friday* he felt *bilious*, the *sclerotic coat* of his eyes grew *blood-shot*, and he showed symptoms of *inflammation* of the *veins*, and *Saturday*, was seized with an *acute pain* caused by the *lodgment* of a *grape seed* in the *vermiform appendix*, making a *surgical operation* necessary on *Sunday*.—(57.)

When George was studying *orthography*, he *knit* his *brows* considerably over the following rule:

1st. Final *e* of a *primitive* word is usually *dropped* before a *suffix* beginning with a *vowel*, and is *retained* before one *commencing* with a *consonant*; as, *living*, *pively*. It is always retained after soft *c* or *g*; as *service-able*, *courageous*.

2d. *Monosyllables* ending in a *single* consonant preceded by a *single* vowel, or *polysyllables* accented on the last syllable and ending in a *single* consonant preceded by a *single* vowel (or a *single* vowel after *qu*) generally *double* the last letter before a *suffix*

beginning with a vowel; as *sinning*, *preferring*, *quitting*. But if this final consonant is not preceded by a single vowel, or the accent is not on the last syllable, the final consonant is not *doubled*; as *ailing*, *traveling*.

After studying until he thought he *understood* all about the accent and *doubling* of letters, he wrote out these rules from *memory* and was delighted to find only one *misspelled* word: viz., “generally.” Can you tell why it *requires* two l’s?—(37.)

[NOTE.—It would be well for all pupils to commit above rules to memory and make lists of words to which they apply.]

CHAPTER IX.

NOTE.—A careful reading of the pages of this book will enable one to answer the following :

REVIEW QUESTIONS.

1. What is the power of a letter?
2. What is a syllable?
3. What are cognates? Name some.
4. What letters are called liquids? Why?
5. What letters are called sibilants? Why?
6. What is a diphthong? Give example.
7. What is a digraph? Write two.
8. What is an improper diphthong?
9. Can two consonants form a digraph?
10. What is a triphthong? Give one.
11. Give a word containing a proper diphthong.
12. How are words divided as to their formation?
13. How are words divided according to number of syllables?
14. How many words in the English language?
15. Why are words divided into syllables?
16. What are the names of the diacritical marks used with consonants?
17. What is a simple word. Give examples.
18. What is a compound word? Give examples.
19. What is a primitive word? Give examples.
20. What is a derivative word? Give examples.
21. When is the hyphen omitted in compound words?
22. Give a compound primitive word.
23. Give a compound derivative word.

24. What is a prefix? Name some.
25. What is a suffix? Name some.
26. From what languages do we get most of our prefixes?
27. What is orthography?
28. What is an elementary sound?
29. How many are there in the English language?
30. What is a diacritical mark?
31. Name the diacritical marks used with vowels.
32. What is a vowel? A consonant?
33. What is a vocal? A subvocal?
34. What is a mute? A semivowel?
35. What is accent? How marked?
36. What is a silent letter?
37. Name some consonant combinations.
38. Name some letters that are never silent.
39. Name the unnecessary letters of our alphabet.
40. Give two words containing *u* used as a consonant?
41. Give a word with *u* used as a vowel.
42. When are letters said to be *subsequent*?
43. When are letters said to be *antecedent*?
44. What is a letter?
45. What is a word?
46. What is phonology?
47. What is phonography?
48. What are labials? Name some.
49. What are linguals? Palatals? Dentals?
50. Before what letters does *c* usually have its soft sound?
51. What are tonics? Subtonics? Atonics?
52. What is syllabication?
53. What is a sonant? A surd?

54. How is voice produced?
55. What are the organs of speech?
56. How does voice differ from speech?
57. Can there be speech without voice?
58. Can you spell the name of *h*, *g*, *q*, *s* and *w*?
59. What is the dieresis?
60. Which consonant is most like a vowel in the formation of its sound?
61. Name the mutes in the word *completed*.
62. Write a word beginning with a labial?
63. What is a labio-dental? Give one.
64. What is an apthong? Give example.
65. What is meant by the assimilation of consonants? Give example.
66. Why is *n* doubled in *banner*?
67. What is orthoepy?
68. What mark indicates the sound of *e* in *her*?
69. What is meant by the "vanish" in *a* long?
70. Is there a difference in pronunciation of *there* and *their*?
71. How is Italian *a* marked?
72. When has *a* the Italian sound?
73. Which is the more open sound, *a* broad or *a* short-broad?
74. Which is the most open and melodious of the vowel sounds?
75. Which is one of the closest of the vowel sounds?
76. Name a word in which *u* represents the sound of *e* short.
77. What other letter has nearly the sound of *e* intermediate?
78. What is the sound of *e* foreign?

79. What two vowels go to make up *i* long?
80. In what word does *eau* have the sound of *i* short?
81. What is the "vanish" of *o* long?
82. What is the closest labial vowel?
83. What is the rule for *o* broad, for *o* short?
84. What peculiarity has the sound of *ū*?
85. What sound has *u* after *r*?
86. Of what elements is the diphthong *ou* composed?
oi?
87. When is *b* usually silent?
88. Before what letters is *ch* always hard?
89. Has *h* any equivalent sound?
90. What marks has *i*?
91. What letter always follows *q*?
92. Name five words containing the sound of *z* but
not containing the letter *z*.
93. Give five words in which *th* has its sharp sound.
94. When does *d* take the sound of *t*?
95. Which is the most harmonious of the consonants?
96. Is *j* ever silent, *m*, *r*, *l*, *v*?
97. What two letters might well be called nasals?
98. What is the Greek digraph?
99. Can you spell *phthisis*?
100. What is the sound of *s* flat?
101. What is the dispute about *wh*?
102. What sound has *x* at the beginning of words?
103. Can you give a word in which *z* and *h* come to-
gether?
104. What is a labio-dental?
105. What letters are mutes?
106. Name the prominent diacritical marks.
107. Of what use is the study of elementary sounds?

108. At what time in the school course should we begin teaching the use of diacritical marks?
109. What diacritical marks has *x*?
110. What letters does *x* represent?
111. Is *y* used as a consonant ever given a diacritical mark?
112. Explain to a child how to give the sound of *y* as a consonant.
113. What is the cognate subvocal of *s*?
114. What is an equivalent? Give examples.
115. Explain the process of teaching the sound of a letter to a child.
116. What common words are represented by the following: *gêms, cârd, dôme*?
117. Name five subvocals, five aspirates.
118. What is the *tilde*? The *wave*?
119. Mark the following words for proper pronunciation: *rule, bask, pearl*.
120. Give a prefix meaning *not, before*.
121. Give two Greek prefixes.
122. Name two verb suffixes.
123. Name two adjective suffixes?
124. What rule of spelling is illustrated in the words: *beginning, trimmed, stopped, controlled*?
125. Why is *spreading* spelled with one *d* and *bidding* with two?
126. Give the rule for final *e* in spelling.
127. Why is final *e* retained in *serviceable*? Why in *singeing*?
128. Name three words that have the long sound of *a*.
129. How is the short broad sound of *a* marked?
130. Give five words containing the sound of *e* long.

131. How is the intermediate sound of *a* marked? In what words is it heard?
132. What diacritical mark represents the sound of *a* before *r*?
133. What are the elementary sounds of *a*?
134. In what word is *c* equivalent to *z*?
135. How many sounds has *b*?
136. How is the hard sound of *c* marked?
137. Has *d* any diacritical marks?
138. To what other sound is *d* equivalent?
139. What is the sound of *a* in arm? can't? cant? fast? father? air? what? hair? alias? abdomen?
140. What is the intermediate sound of *e*?
141. What regular sounds has *e*?
142. Is *b* ever silent?
143. Name five letters that never have any diacritical marks?
144. What sounds has *f*?
145. What organ of speech is used most in giving the sound of *g* hard?
146. What sound has a vowel usually when between two consonants in an accented syllable?
147. What vowel can be sounded the longest with one breath?
148. Give a word containing all the regular vowels in their order.
149. Give all the diacritical marks used with *o*.
150. How are obscure words marked in the dictionary?
151. Is *sh* ever silent?
152. What combinations or letters represent the sound of *sh*?
153. What endings generally give *a* the intermediate sound?

154. What sound has *a* when marked with a dotted macron?
155. What is meant by the glide?
156. Give a word in which *l* has the force of a vowel.
157. Give a word in which *n* is used as a vowel.
158. What is articulation?
159. Is the caret a diacritical or rhetorical mark?
160. Is the dieresis a diacritical or rhetorical mark?
161. What are the three chief essentials of good articulation?
162. State the four requirements of good articulation.
163. State the three classes of errors in articulation, and give an example of each.
164. Select from the following words those in which the sound of *e* or *i* is omitted, and those in which it is not omitted: *level, devil, chicken, panel, even, wooden, label, grovel, fossil, fallen, model.*
165. Can you pronounce, define and spell every word in the following production?

A SPELL.

Stand up, ye spellers, now and spell.
 Spell phenakistoscope and knell;
 Or take some simple word as chilly,
 Or gauger, or the garden lily.
 To spell such words as syllogism,
 And lachrymose and synchronism,
 And Pentateuch and saccharine,
 Apocrypha and celantine.
 Lactiferous and cecity.
 Jejune and homœopathy,
 Paralysis and chloroform,
 Rhinoceros and pachyderm,

Metempsychosis, gherkins, basque,
 Is certainly no easy task,
 Kaleidoscope and Tennessee,
 Kamtschatka and dispensary,
 Diphthong and erysipelas,
 And etiquette and sassafras,
 Infallible and ptyalism,
 Allopathy and rheumatism,
 And cataclysm and beleaguer,
 Twelfth, eighteenth, rendezvous, intriguer,
 And hosts of other words are found
 On English and on classic ground.
 Thus Bering Straits and Michaelmas,
 Thermopylæ, Cordilleras,
 Suite, hemorrhage, jalap and Havana,
 Cinquefoil and ipecacuanha,
 And Rappahannock, Shenandoah,
 And Schuylkill, and a thousand more.
 Are words some prime good spellers ~~mis~~
 In dictionary lands like this ;
 Nor need one think himself a scroyle
 If some of these his efforts foil,
 Nor deem himself undone forever
 To miss the name of either river.
 The Dnieper, Seine or Guadalquivir.

166. Can you read this without an error in sound of
 vowel or consonant?

NOTE.—This ingenious alliteration will give an excellent
 review not only in nearly all the sounds of the vowels, but in
 the sounds of consonants in various positions. It is a review
 of the whole subject of elementary sounds :

ALLITERATIVE POEM.

An Austrian army awfully arrayed,
 Boldly by battery besieged Belgrade ;
 Cossack commanders cannonading come,
 Dealing destruction's devastating doom ;

Every endeavor engineers essay
For fame, for fortune fighting—furious fray.
Generals 'gainst generals grapple ; gracious God,
How honors Heaven heroic hardihood !
Infuriate, indiscriminate, in ill,
Kinsmen kill kinsmen, kindred kinsmen kill,
Labor law levels loftiest, longest lines ;
Men march 'mid mounds, 'mid moles, 'mid murderous
 mines,
Now noisy noxious numbers notice naught
Of outward obstacles opposing ought ;
Poor patriots! Partly purchased! Partly pressed,
Quite quaking, quickly "quarter," "quarter," quest ;
Reason returns, religious right redounds,
Sorrow stops such sanguinary sounds,
Truce to thee, Turkey, triumph to thy twain,
Unjust, unwise, unmerciful Ukraine !
Vanish vain victory, vanish victory vain !
Why wish we warfare? Wherefore welcome were
Xerxes, Ximene, Xanthus, Xavier ?
Yield, yield, ye youth ; ye yeomen yield your yell.
Zeno's Zarpater's Zoroaster's zeal,
Attracting all, arms against arms appeal

CHAPTER X.

SOME RULES FOR PRONUNCIATION.

1. Don't pronounce *ing* like *in*; as *writin'* for *writing*.
2. Don't pronounce *ow* like *ur* or *uh*; as *shadur* for *shadow*, *holler* for *hollow*.
3. Don't pronounce *ed* like *id* or *ud*; as *unitid* or *unitud* for *united*.
4. Don't pronounce *ess* like *iss*; as *goodniss* for *goodness*.
5. Don't pronounce *el* like *il*, nor *et* like *it*, nor *est* like *ist*; as *cruil*, *baskit* and *forist*, for *cruel*, *basket* and *forest*.
6. Don't pronounce *ent* like *unt*, nor *ence* like *unce*; as *silunt* and *sentunce* for *silent* and *sentence*.
7. Don't sound *wh* like *w*; as *wat* for *what*.
8. Don't forget that *r* has a sound after a vowel; as *arm* not *ahm*.
9. Don't call attention to your pronunciation by the agony of your expression.
10. Don't forget to practice daily on some of the following list of words:

WORDS OFTEN MISPRONOUNCED.

The following suggestions should be studied carefully: We give this list of words that teachers may have in convenient form the material for daily drills in pronunciation, and to call to the attention of the reader some of the errors frequently made.

In giving the list we have thought best not to

respell the words to show pronunciation except in special cases, and then only the difficult syllable will be respelled.

Only accented syllables will be marked diacritically except in cases where the letters in other syllables do not follow the regular rules.

The explanations on the preceding pages of this book, and the common rules of dictionaries will enable readers to determine the pronunciation to be given to the word.

In marking the pronunciation of words upon which authorities differ, we have given in most cases what is considered the best by those eminent orthoepists, Soule and Wheeler.

The following rules may well be repeated here:

When one letter of a digraph is marked, the other letter is regarded as silent.

The diphthongs *ou* and *ow* unmarked have their proper sound.

The letters *c* and *g* are usually hard before *a*, *o*, *u*, *l*, and *r*, and soft before *e*, *i* and *y*.

The digraph *ph* has generally the sound of *f*.

The syllable *tion* is generally pronounced *shun*; and the syllable *sion* has the same sound except when preceded by a vowel, when it has the sound of *zhun*.

The endings *ar*, *er*, *ir* of unaccented syllables, nearly always have the sound of *ur*; and *or* generally follows the same rule.

Vowels usually have their short sound in a syllable between two consonants. In the following list this rule is observed.

A vowel standing alone in a syllable or ending an accented syllable usually has its common long sound: it will be so sounded unless otherwise marked in this list.

Vowels in unaccented syllables usually have an obscure sound, which Webster sometimes indicates with an inverted breve placed below the letter. In a few words *a* has the sound of *i* as in *senate*; it is then marked with the dotted macron over it.

The sound of *e* or *i* in the last syllable of these words should not be omitted:

morsel	level	nickel	satin
hovel	libel	novel	sequel
label	model	panel	gravel
aspen	chicken	hyphen	fossil
kitchen	pencil		

The *e* or *i* in the last syllable of these words is silent:

basin	devil	even	grovel
seven	cousin	eleven	evil
raisin	soften	straighten	heaven
proven	fallen	wooden	often
stolen	reason		

CHAPTER XI.

PRONUNCIATION—PRONUNCIATION TESTS.

THE SON OF BELIAL.

A sacrilegious son of Belial, who suffered from bronchitis, having exhausted his finances, in order to make good the deficit resolved to ally himself with a comely, lenient and docile young lady of the Malay or Caucasian race. He accordingly purchased a caliope and coral necklace of a chameleon hue, and

securing a suite of rooms at a principal hotel, he engaged the headwaiter as his coadjutor.

He then dispatched a letter of the most unexceptionable caligraphy extant, inviting the young lady to a matinee. She revolted at the idea, refused to consider herself sacrificable to his desire, and sent a polite note of refusal, on receiving which he procured a carbine and a bowie-knife, said that he would not now forge fetters hymeneal with the queen; went to an isolated spot, severed his jugular vein, and discharged the contents of his carbine into his abdomen. The *debris* was removed by the coroner.

THE EXAMINER'S SPEECH.

Sacrificable, sacrilegious, and Disraeli, are often given out by the jocose, piquant, and, I might say, impious examiner (the exquisite siren, the cadaverous Nemesis), whose banquet is made jocund by the thought that he has brought briny water to the eyes of the lachrymose school ma'am. But little words, like fruit, June, extol, forge, past, aunt, calf and jowl, are as efficacious with the docile applicant who would rise from her squalor and acclimate herself to the incomparable felicities of the pedagogical career. The examiner, however, my dear reader, is a diplomatic philanthropist, and as he diagnoses your case, and with proper digital action beats a tattoo along his parietal suture, he gives forth this wise pronunciamiento:

"My comely coadjutant, who has not as yet been inveigled into the hymeneal idea, and who is no cadaver in miniature, will without being tedious, *attend* to the interesting finances; so that the Depart-

ment of State may not be enervated or reduced to squalor by digressions from the rules in this vicinage. No maniacal prescience, no association of laryngitis and epizootic, will swerve us from the path of duty. Though your musical powers equal those of Calliope, though you have the beauty of Diana, the usefulness of the dromedary, the grace of the almond eyed Chinese who sits on her divan and hides her anchovy behind a stomacher,—but you must cease your clangor, and hasten to prepare for the joust. All must take part in the exhibition of mental acumen.”

FOR A PRONOUNCING MATCH.

The root of the difficulty was a pile of soot allowed to accumulate on the roof.

The rise of the waters has injured the rice crop, and it may be expected that the price will rise.

He had moved his goods to the depot, but his friends bade him not to be discouraged, as he would soon be acclimated if he would only stay.

He is an aspirant for Asiatic honors.

The disputants seemed to be conversant with the question, and, if not good financiers, they are, at least familiar with the problems of finance.

The irrefragable evidence that he was the sole cause of the altercation indisputably fastened on him the responsibility for the irreparable damage.

His conduct was indicatory of the blatant blackguard, but his complaisant coadjutor, with his incomparable complacency, was even more dangerous.

The physician after a careful diagnosis, pronounces the patient to be suffering from bronchitis, gastritis, periostitis and toxaemia, caused by the presence of nephritis and has prescribed morphine.

A PRONUNCIATIVE ORDEAL.

"Mama," cried the tiny Penelope dolorously, waving an almond in one hand and a bouquet of clematis in the other, "it is enough to exasperate an exultant patron of canine pets to have an incomparably audacious street Arab assert that my docile dog Blucher has diphtheria, and will soon have appendicitis or spinal meningitis if I do not acclimate him with a dose of quinine."

"That is despicable. I will make inquiries, and if this interesting romance is capable of irrefragable proof, I will use all my resources to have the juvenile offender placarded and exiled to Missouri or to Asia for his infamous ruffianly conduct," said the irascible parent, taking a banana from a pedestal near her divan. "For the maintenance of order I consider it obligatory that I become his opponent and request the police to arrest such a maniacal ignoramus."

And stepping to the hearth, which was covered with new painting apparatus, she rang the bell vehemently and ordered a coupé.

The small blackguard was traced to an extempore quarantine on the quay, where he was undergoing chastisement from a lenient photographer for trying by a surreptitious investigation of pockets to become conversant with the state of his finances. As he had made himself amenable to punishment, he was sentenced to the inhospitable goal, with no pleasures but those derived from the sight of a gallows and the aroma of a sweet-flag root, or a bottle of eau de cologne. The sentence was irrevocable.

CHAPTER XII.

LIST.

ăb' a tis	ad' a mant e' ag' ile	(ăl' pîne)
ab dō' men	an ag ri cul' tūr-	ăl ter ca' tion
ăb' ject	ad dress', <i>n & v</i>	ist ăl tēr' nâte
ăb' ject ly	a dept'	ăid' de camp <i>a & v</i>
ab sol' u tory	ad hēr' ent	(kǝng) ăl' ve o lar
ab solve' or	ăd' i pōse	ăl' a bas ter ăl' wāys (z)
(zolv) ăd' mîr a ble	ăl bi' no	am a teūr,
ab ste' mî ous-A do' nis	ăl bu' men	a me' nă ble
ly Ad ri ăt' ic	ăl' co ran	a men' ity
ăb' stract ly	a dult'	ăl' cove a mǝur'
ăe' çent, <i>n</i>	ăd' vērse	ăl' der ăn ces' tral
ăc çent', <i>v</i>	ăd' vērse ly	ăl' der man an eho' vy
ac çess'	ad' ver tise	Alexăn' drîne ăn' cient
ac çes' so ry	(tîz) ăl' ge bra	ănd
ac eli' mate	ad vēr' tise-	ă' lî as an ni' hî late
ac eost'	ment ăl' ien (yen)	ăn' swer (ser)
ac equ' tre	ad vîce'	al le' giance ănt
(tur) Aă nē' id	al le' gro	ănt ăre' tic
ac cręe'	a' er rate	al lies', <i>n & v</i> an te pe nult'
ac eu' mulate	a' er o năut	al lop' a thist an tîp o dēs
a cēt' ic	ăft	al lop' a thy auḡ i' e ty
a' cōrn	a gain' (gĕn)	al lŷ' <i>n & v</i> ăp' er tûre
a cōus' tics	a găpe'	al lûde' ăph' thong
or (kǝ) a' gĕd (in com-	ăl' ma nac	(af, or ap)
ac quî ėsce'	pounds, <i>ajd</i>)	al mond a pos' tle (l)
(ės) ăg' gran dize	(ă' mund	Ap pa lă' chî an
a cross'	ăg' gran dize-	alms (ămz) ap pa ra' tus
a eu' men	ment	al pac' ă ap pâr' ent
ad a mant' îne	ă ghăst'	Al pine a' pri cot

NOTE.—The abbreviations *n*, *a*, *adv*, *v*, etc., are noun, adjective, verb, etc., according to common usage.

a'pron	as so cia'tion	Bal mör'al	Be'ly al
(purn)	(sí a')	bal lōon'	bellows
äpt'i tūde	ästh'ma (az	bäl'sam	(bel'lus)
äq'ne duct	or as)	bäl sam'ic	be nëath'
(we)	ath e nē'um	ba nā'na	ben'zine
aq'ui line	at tacked'	ban'ian	be quēath'
Är'ab	at ta qhe'	(yan)	bestial
är'a bic	at tōr neý	baq'quet	(best'yal)
areh än'gel	au dā'cious	bär'bar ous	be strew'
arch bish'op	äunt	ba rquche'	(stru)
ar ehī pel'a-	au ro'ra bo-	ba sält'	be troth'
go	re äl'is	ba shaw'	be troth'al
är'ehī tect	aux il'iary	bas'i lisk	bev'el
är'ehīves	(awg zil ya ry)	bas'ket	(not 'l)
äre'tic	av a lanche'	bas tile'	be yond'
ärd'ū oūs	(or länsh)	bas ti nā'do	bī ēn'ni al
a're a	a vāunt	bāth	bī'na ry
är'id	äv'e nūe	baths	Bing'en
ä ris'to crat	aw'ful	(bāthz)	bī no'mial
(or är'is)	äý or äýe	baý'qu	bi ög'raphy
är'mis tice	(yes)	bāý'rum	bī öl'o gy
Är'kan säs	äye (always)	bāý>window	bi pär'tite
(saw)	äz'ure	be eäuze'	bi'son
ä ro'ma	(ä'zhur)	be di'zen	bis sex'tile
är'ro gant	bach'el or	bed'stéad	bī tu'men
	bāde	Be äl'ze bub	bivouac
är'row	bad i nāge'	been (bīn)	(biv'wāk)
är'sen ic	(nāzh)	Beethoven	blackguard
Asia (ä shīa)	bal'ance	(bā'to ven)	(blag'ärd)
äsk	bäl'der dash	be göne'	blas'phe-
as pīr'ant	bal'let or lä	be hälf'	moūs
äs'sets	bälm (bām)	be'he moth	bläst

bla'tant	breth'ren	ca bal'	ca pri'cious
blēat	brēv'i a ry	cab'bage	căpt'ûre
bles'sed, a	brew (brōo)	ca dă'ver	eăr'a mel
blithe	brig'and	ca dăv'er ous	eăr a van
blouse (ze)	brig'an tîne	eăf'ę	eăr'bîne
Blu'eher	brō'mîde	eăis'son	căre
bo lōgn'a	bron ehī'tis	cal'çîne	ea'ret
(lōn ya)	brōnze	cał'dron	Car ib be'an
blūe	brōoch	cal'en dar	căr'mîne
bomb (būm)	brōth	călf	căr tel'
bōm'bast	brōth el	cal is thēn'-	cărt'ridge
bom bas'tic	brough'am	ics	cas eăde'
bom ba zîne'	(brōo)	cal līg'ra phy	eas'si mere
bon'net	bruīt	calk (kăwk)	Cas sî o pe'ia
bo'rax	bru'tal	cal li'o pe	cas'ta net
bōōth	bru'te	călm	cate hu'men
bō'som (z)	bud'dhîsm	ca lor'ic	Cau ca'sian
bqu'doir	(ism)	ca'lyx	(shan)
(dwôr)	bul'le tin	că mel'li a	cau'dal
bqu quet'(kă)	bul'wark	că mel'o pard	(not dl)
bōurn	buoy (bwoy)	eam'phor	cay ěune'
bōw'ie knife	buoy'ant	(fēr)	cel'li ba cy
bōw'legged	(bwoy)	Ca'naan ite	cel'lar
(legd)	bū'reau	ca năille'	ce mēnt' n or
bōw'line	Bûr'gun dy	ca nîne'	cem'ent
bōw'sprit	bur lesque'	căn't	cē ment' v
bră'min	bush'el	can tă'ta	cem'e ter y
branch	bus i ness	caout'chouc	cen'te na ry
bră va'do	(bîz'ness)	(kōō'chōōk)	cen trif'ū gal
brăvo, int	bus'tle (l)	cap'il la ry	cen trip'e tal
breech'es	butch'er	ca'pon	ce phal'ic
(brich')	Bÿz ăn'tîne	(kă'pn)	căre'menta

cer'tain (tin)	çhiv'al ry	clôthes (es)	com pen'sa-
cer tif'i cate	çhlo'ride	co ãd'jũ'tor	tive
çha grin'	çhlo'rîne	co'balt	com pla'cen-
ehal ced'o ny	choc'o late	coch'i Neal	cy
eha lyb'e ate	ehol'ër ic	co'côa	com'plai-
eha me'le on	ehor'is tër	(kô'kô)	sance (zans)
çham'oïs (ÿ)	Chris tiân'ity	cof'fee	com'plex
çhan de liër'	(yan)	cof'fin	com pos'ite
eha'ôs	Christ'mas	cog'ni zance	(poz)
çhã'për ðn	(kris)	cog no'men	com'post
châsten	chron o log'-	col i se'um	com'pro mîze
(châs'n)	ic al	col'port er	(mize)
chasm	ehyle		com'râde
(kazm)	çhÿte	col'ÿmn	con'cave
chas'tise-	çie'a trice	(ÿm)	con cent'rate
ment (tiz)	cin eho'na	co'ma tose	con'course
çhe mîse'(ze)	cir cÿ'i tous	com'bat,	con'crete,
chest'nut	cit'i zen (zn)	n & v	a & n
(chës'nut)	civ'il (not'l)	com bat'a ble	con çu'bi-
chew (chôo)	civ il'ian	com'bat ant	nage
Chï eã'go	clam'ôr	com'bat ive	con dem'ning
çhï cân'er y	clan des'tîne	côme'ly	con do'lence
chil'dren	clan'gor	com mand-	con fi dant'
ehi me'ra	clap'board	ânt'	con'fine, n
chim'neÿ	(klab'bôrd)	com men'su-	con fis'cate
chim pan'zee	clâsp	ra ble (shôo)	con'noisseur
Chi nêse'	clêan'ly, a	com'ment	(nis sÿr)
ehi rog'ra-	clêan'ly, adv	com'mu nist	con scï en'-
phy clem' a tis		co'môse	tious (shï)
chis'el (chiz)	clêrk	com pa'ra ble	con ser vã'tor
çhiv'al ric	clîque	com peer'	con sôls' or
çhiv'al roÿs	clôth	com'pen'sate	con'solz

con spîr'a cy corps (kôr)	crude	däunt
con'struge cör'ri dor	crü'el	dëaf
con'sum- cörse	crüise (z)	dë bris'
mate, v cör tege'	(to sail)	(br ë')
con sum-' (tâzh)	crup'per	dëb'au çhee'
mate, a cör'us cate	crüse	(deb ô)
con tem'plate cöst	cu'cum ber	de ca'dence
con'tents, n cos tûme'	cui räss'	de co'rous
con tqur' co'tê rie'	(kwe)	de-crep'it
con trib'ute cot y le'don	cuisine(zeen)	de-fal'cate
con'tro vert coupé	cu'li na ry	de fal ca'tion
con'tu macy (koo-pä)	cu ne'i form	def'i cit
con'tu me lÿ cqu'pon	cu'po la	de file', n
con vër'sive cqu'rî er	cü ro çoa	de mise (ze)
con'ver sant cöürt' e ous	cü ra'tor	dem o nî'ac-
con'verse ly cöürt'e sân	curs'ed, a	al
con'vex (zan)	cur'tain	de mon'-
con'voy, n courtesy	cüş'ion	strate
con voy' v (kürt'sy)	cy'no sûre or	(or dëm)
cööp'er or a depression of the body.	cyn'o sûre	dem on stra'-
(cööp) cöürt'ier	(shoor)	tion
co quet' (yer)	cy clo pe'an	de mon'stra-
(ket) v cöv'er let	dä'do, or	tive
co quette' cöv'et ous	dädo	dem'on stra-
(ket) n cow'ard ice	da guërre'o-	tor
co quet'ry cräunch	type	de noue ment
(ket) crëat'üre	dählia, (ya)	(de nöo-
cör'al (yür)	(or däl)	mong')
cör'dial, or cre'dence	da'is	de nun'ci ate
(yal) crëek	dam'ning	(shî)
cör'net crin'o lîne	Dän'ish	dep o sî'tion
cör'ol la ry crî tique'	da'ta	(zish'un)
cör'o ner crouch	däub	de'pot (pö')

depths	dĩ lap' i date	dis guise' (z)	dĩ vĕrt'
dep' u ty	dĩ lâte'	dis' gust'	dĩ vest'
dĕr' e lic	(or dĩ)	dis fran'-	dĩ vulge'
de ri' sive	dĩ lem' ma	chise	dq
de sign, (or	(or dĩ)	(chiz)	doq' fle
sîn) n	dĩ men' sion	dis ha bille'	dôes (z)
des' ig nate	dĩ ôç' e san	dis heir' (âr)	dôg
de sire' (z)	di' o cĕse	di shev' el	dol' o rouš
de sist'	diph the' ri a	dis hon' est	dom' i cĭle
(or sist)	diph' thong	(diz)	dom' i nie
dĕs' pic a ble	(dif or dip)	dis in' ter-	don' a tive
des sĕrt' (z)	dĩ plo' ma	est ed	donk' ey
des tĭne	dĩ' plo' ma cy	dis join'	Dôr' ic
des' ue tude	dĩp lo mat' ic	dis like'	dôst
(we)	dĩ plo' ma tist	dis loy' al	dôth
des' ul to rỹ	dĩ rect'	dis or' der	dough' ty
de' tail, n	dis ärm'	dis or' gan ize	(dou)
det' es ta' tion	(diz)		dram' a (or
dev' as taste	dis äs' ter	dis own'	(drä')
devil (dĕv' l)	(diz)	(diz)	dram' a tist
dew (dũ)	dis band'	dis' pu ta ble	draught
di ag nōse'	dis bŭrse'	dis' pu tant	(draft)
di' a lōgue	discern	dis solve'	draw' ers
dĩ' a mond	(diz-zĕrn')	(diz zolve)	(erz)
Dĩ a' na (or	dis cōurse'	dis syl' la ble	drōm' e da ry
Dĩ ä. n' a)	dis crep' ance	dis' tieh	drōss
dĩ ôr' e sis	dis-crĕ' tion	dis trib' ute	drought
dif' fer ent	dis dāin'	dis' triet	(drount)
dif fūse'	(diz)	dĩ van'	drowned
(not z)	dĩ dac' tic	dĩ văr' i cate	(dround)
dĩ ġest'	dis ĕase'	dĩ vĕrġe'	Dry' id
dĩ gres' sion	(dis eaze)	di' vĕrse, a	duc' at

duc'tile	ele phan'tine (õng nwē')	ěr'rand
dū'ēt'	e lev'en en vi'rõns	ěr ra'tum
dūke	E liz'a beth- (ronz)	ěr'ring
du'ress	an ep i cu re'an	ěr'ų dite
du'ty	ělm e pis'tle ('l)	ěr y sip'elas
dy'na mite	e ma'ci ate e pit'o me	es quĩre'
dy'nas ty	(shĩ) ep i zõ õt'ic	õt'i quette
dys pep'sia	ěm en dā'tion ěp'och	(ket)
eau de co-	e mol'lient ě'qua ble	Eu ro pe'an
logne	(ĵent) (kwa)	ex ěq'er bate
(õ de kolõn')	em pir'ic e qua nim'-	ex ag'ger ate
e clat' (klā)	em pŷ re'an	ĩ ty ex'alt'
e co nom'ic al	en core (kwa)	ex'ās'per ate
ěd'ũ cate	(õng kõr') e quā'tion	ex cĩse' (ciz)
e'er (ār)	en cŷ clo pe'- (shun)	ex'cre tive
ěf'fõrt	di ae qua to'rial	ex cru'ci ate
ef frõnt'er y	en cŷ clo ped'- ěq'uěr ry	(shĩ)
ěg	ic ě'quĩ nox	ex cur'sion
e'go tism	e něr'vate ěq'uĩ page	(shun)
e gre'gious	en fran'chĩse (pěj)	ex'ěe'u tive
(jũs)	(chiz) e'quĩ'poise	ex'ěe'u tor
eh, int.	ěn'gĩne (poize)	ex'ěm'plar
eith'er	en grõss' e ra'sure	ex'hāle'*
ěl ee mõs'y-	en quĩ'ry (zhųr)	ex'hāust'*
na ry (mõz)	ěn'vel ope, n ěre	ex'hib'it'
e lē'gĩ ac	ennui ěrr	ex'hort'*

* NOTE.—According to a rule given by the dictionaries, “*x* has the sound of *gz* when it ends an unaccented syllable and the next syllable is accented and begins with a vowel or the letter *h*.” But when this syllable begins with the letter *h*, it is almost the universal custom to drop the sound of *h* and give *x* the sound of *gz*, or, if the sound of *h* be retained, to give to *x* the sound of *ks*; thus exhaust is commonly pronounced egz-awst’ and exhale, eks-hale’. Custom, in this case, will be followed in spite of the dictionaries.

ex hor ta'tion	fa'vor	ite	fran'chise	gib'ber	ish
ex hūme'	fe'brile		(chiz)	gib'bet	
ēx'ile, v & n	Feb'ru	a ry	frag'ile	gib'bons	
ex ist'	fee'und		frat'ri	cide	gi gan te'an
ex o tēr'ic	fem'i	nīne	frōn'tier	gī raffe	
ex pa'ti	ate	fer rule	fron'tis	piece	glā'cial
(shī)	(fer'ril)	fro'ward		(shal)	
ēx'pert	fēr'tile	fruit	glā'ci	er	
ēx'ple	tive	fīg ūre	fūch'si	a	glā di'o lus
ex ploit'	fi nā'le	ful'crum	glā'mour		
ex po'nent	fi nānce'	fu'tile	glyc'er	ine	
ex pūnge'	fin an	ciēr'	gal'lant	Gōd	
ex'pur	gate	fi nēsse'	gal lant', n	gon'do	la
ēx'qui	site	flae'cid	gal'laws	gōōse'ber	ry
(zit)	flāg eo	let'	(lus)	(gōōze)	
ēx'tant	(o)	gam'in	gōv'ern	ment	
ex tem'po	re	flāunt	gāol	grān'a	ry
ex'tir	pate	flor'id	gāpe	grand'-	
ex tol'	flo'rist	gas e ous		mother	
ex traōr'di'-	fo'li o	(gaz)	gra'tis		
na ry	for	bāde'	gas tri'tis	grēase, n	
ex ū'ber	ant	fōre'cas	tle	gāunt	grēas, v
ex ūlt'ant	(cās l)	gāunt'let		gri māce'	
ey'ry	fore	head	gen e āl'o gy	gri mal'kin	
fa çade'	(fōr'ed)	gēn'ius (yus)	gri'my		
fac sim i le	for'est	gēn'u	ine	groat	
fāl'chion	fōrge	ger ry	man -	gū ber	na-
(chūn)	fōr'ge	ry	der	to'rī	al
falcon	fōr'mid	a ble	ger'und	guil'lo	tīne'
(faw'kn)	fōr'ay	ghēr'kin	gum ār'a	bic	
fast	fōrt'night	ghqul	gums (gumz)		
fau cet	fōr'tress	giaour (jour)	gym na'sium		

hălf	hōme'ly	il lus'trate	in'fan tīle
hal'ī but(hol)	hōme'stēad	im pla'ca ble	in'fan tīne
hand ker-	ho moē ōp'a-	im'be cīle	in hos'pit a-
chiefs	thist	im'pe tus	ble
(hang'ker-	ho mo ge'ne-	im'pī ous ly	in ī'ti ate
chīfs)	oūs	im por tune'	(shī)
hār'ass	hōōf	im pos'ter	in qui'ry
hā'rem	hōōp	im prī ma'-	in spīr'a to-
hasten	(or hōōp)	tur	ry
(hās'n)	ho ri'zon	im pro vise'	in stēad'
hāunch	hōr'rid	(vīze)	in struct', a
heārth	hor'o lōge	in'cho ate	in'sti tute
hēath'er	hos'pit a ble	in cī'sor	(not toot)
heīght	hos'tīle	in cog'ni to	in'te gral
hei'nous	hos'tler (ler)	in com'pa-	in tēr'cal a ry
Hel len'ic	ho tel'	ra ble	in'ter est
hērb (or ērb)	hōv er	in con'gru-	
her ba'ceous	hum'ble	ous	in'ter est ing
(shus)	hū'mor	in de co'rus	in ter loc'u-
her'o īne	hūr rāh'	in de fat'i-	tor
her'o ism	hūz zā	ga ble	in ter ne'cīne
(izm)	hy drop'a-	In dian	in tēr'po late
hic'cough	thy	(īnd yan)	in tes'tīne
(kup)	hy'gī ēne	in dic'a tive	in trīgue',
hid'e ous	hy me nē'al	in'di ca to ry	n & v
Hin dōō'	hỹ poc'rī sy	in dig'e nous	in vāi'gle
hip po pot'a-	hy poth'e-	in dis'pu ta-	in vo lu'cre
mus	nūse	ble	i'o dīde
hir sūte'	hỹ po thet'ic	in'dus try	i'o dīne
hol'ly hock	ice'cream	in ēr'tia (shī)	I'o wa
nol'o cāust	i de'a	in ex'plī ca-	i ras'ci ble
hom'āge	ig no ra'mus	ble	iron (i'urn)

ir ref'ra ga-	joüst	leg'is la tīve	maeh'i na-
ble	jōwl	leg'is lāt are	tion
ir ref'u ta ble	ju'gu lar	lēi'sure	māel'strōm
ir rep'a ra-	ju've nīle	(zhur)	mag a zīne'
ble	khan (or ā)	le'ni ent	main tain'
ir rev'o ca-	(a chief,	leth'ar gy	māin'te-
ble	lab'o ra to ry	let'tuce (tis)	nance
i soeh'ro nal	lach'rỹ mose	lev'ee	Ma'lay'
is'o late	lam'ent a ble	lē'ver	mal'ice
i sos'ce lēs	lan'dau	Leỹ'den jar	mā'mā
(lez)	lāng sỹne'	(dn)	man da'mus
i so therm'al	La ōc'o on	lib'er tīne	man ga nēse'
isthmus	la pel'	li'chen	(nēze)
(is'mus)	lār yn ge'al	lie'o riçe	ma ni'a cal
Italian	lār ynx (inks)	liēf	mār'ī tīme
(i tal'yan)	las'so	liēn	mas'cu līne
i tal'ic	lā'tent	liēu ten'ant	mas'sa cre
jack'al	lāth, n & v	li'lac	(ker)
jag u ār'	lāths (z)	lin'e a ment	mat i nēe'
jal'ap	lāthe	lit'er at ūre*	ma'tron
jas mīne	Lat'in	lithe	ma'tron ly
jāun'dice	lāu'da num	live'long	mat'u tī nal
jāunt	lāugh		māu so lē'um
jūve'lin	lāunch	lōath, a	mēas ure
je jūne'	lāun'dry	lōath'some	(mēzh'ur)
jews harp	lāu'rel	lōng'lived	mēeh'an ist
(jūz)	lā'va	loy'al	me di aē'val
jo cōse'	leaped (lēpt	(not law'yal)	mē'dī o cre
joc'und	or lēpt)	lux'ū'ri ous	mēer'schāum
jon'quille	lēarn'ed, a	(or lugz)	mem'oir
(kwil)	lēg'end	ly ce'um	(wor)

* Study carefully the sound of *u* in words of this class.

men ag er ie	mount'aĩn-	New'found-	often (ɔf'n)
(ǎzh)	oũs	land	ɔ'kra
men in gi'tis	mu nic'i pal	news'pa per	om nis'cient
me phi'tis	mu se'um	(nũz)	(shent)
mēr'can tle	(ze)	nie'o tĩne	ɔn'er ous
met'ric	mush'rɔɔm	Ni'ger	ɔ'nyx
mĩ ǎs'ma(az)	mus tǎche'	nom'ad	o po del'doc
mĩ cro scope'	mȳthol'o gy	no'men clat'-	op po'nent
mi crɔs'co py	na'iad (yad)	ure	ɔr
mĩ rac'u-	nǎ'i ve te	nom'in a-	or'ange
	lous (nǎ ev tǎ')	tĩve o rang'ou-	
mi rage'	nǎpe	nɔne	tang'
(rǎzh)	nǎr'rɔw	nɔɔse (nɔɔze)	ɔr'ehes tra
mis'chĩev-	na'sal (zal)	nɔth ing	ɔr'gĩes
	ous nas'cent	nũi'sance	(gĩez)
mis con'-	nǎ'tion al	ɔ'a sis	O rĩ'on
	strũe nǎt'ũre	ɔath	ɔr'i son
Mis squ'ri	nǎu'se a	oaths (ɔthz)	(zum)
mistletoe	(shĩ)	o bei'sance	ɔr'nate
(miz'l tɔ)	nau'seous	o bes'i tȳ	o'ro tund
moc'ca sin	(shus)	ob'lĩ ga to ry	ɔr'tho e py
mol'e cule	ne crol'o gy	ob lique'	os'cil late
mɔn'ad	ne'er	ob scũn'i tȳ	ɔught
mɔn'grel	nẽi'ther	ob'se quies	oust
mɔr'al	nem'e sis	(kwĩz)	ɔx'ide
mo rǎle'	neph ew	ob trũde'	pag'ǎant
mɔr'phĩne	(nef'yɔɔ)	oe tǎ'vo	pa lǎ'ver
mɔr'sel	nep'o tism	of (ɔv)	Pal'es tĩne
	(not sl)	(tizm)	ɔff
mɔss*	neũ ral'gĩ a	ɔf'fice	pall mall'
mɔth	new (nũ)	ɔft	(pǎl mǎl)

* Read what is said of the sound of short o in words of this class.

pāl try	Pe nel'o pe	piquant	pōst'hu mous
pan e gyr'ic	pe nult'	(pik'ant)	
pan o rā'ma	pēr'empt o ry	pla'ca ble	pre ce'dence
pan ta lōons	(em to ry)	pla'gī a rism	prec'e dent, n
(lōonz)	pēr'fume	(rizm)	pre ce'dent, a
pan'to mime	per I os tī'tis	pla card'	pred'a to ry
pā pa'	Pār'sian	pla'guer	pred'e ces sor
pār'a chūte	(shan)	plait	
pār e gor'ic	pe ryse'	(not plēt)	prē dī lec'tion
pāi'ent	(ryze)	plā teau'(to)	
pā'ri ah	pet'al	pleasure	pref'ace
pa ri'e tal	pet'ral	(plezh ur)	pre'fect
pār'lia ment	pha'e ton	ple be'ian	pref'er able
par quet'	pha'lanx	(yan)	pre hen'sile
(par ka')	phār ma co-	Ple'ia dēs	prel'acy
pārt'ridge	poē'ia (ya)	(ya dēz)	prel'ate
pāst	phil ān'thro-	ple'na ry	prel'ude
pās'time	py	pock'ēt	premier
pāth	phī lol'o gy	poign'ant	(prem'yur)
pat'ri mony	phī los'o phy	(not yant)	Pres by te'-
pa'tri ot	phon'ics	pō lice'	ri an
pa'tron ize	phos'pho rus	prolix'	pre'sci ence
(or pāt)	pho tog'ra-	pō lo nāise'	
pāunch	phist	(nāize)	prēs en ta'tion
ped'a gog-	phren o log'-	po mādē'	(prez)
ism (izm)	ic	pon'iard	pre sent'i-
ped'a gō gŷ	phthi sis	(yard)	ment (not z)
ped a gog'ic	(thī sis)	pōr'ce lāin	pres tige'
pe'dal, a	pī ān'ist	por tent'	(tēzh)
ped'al, n	pī ān'o	pos sess'	pre tence'
ped'es tal	pī āz'zā	(poz zess')	prēt'er it
pē'nal	pī lās'ter	pos te'ri or	pre text'

pretty (prīt'	pro'tes ta-	quar'an tīne, re crūt'	
ty, not prēt)	tion	n re cu'sant	
prīth'ee	pro trūde'	quar an tīne'	(zant)
pri'va cy	prō'vost	quay (kē)	ref'er a ble
prīv'ī ly	prūne	quī'nīne	re'flex, a
prob'ī ty	Prus'sian	(or quī nīne')	ref'ūse
pro'ceeds, n	(prush'an)	quoit	re fūse (fuze)
proq'ess	prūs'sic	rap'īne	re fūt'a ble
prod'uce	psal'mo dy	rasp'ber ry	re gime
prod'uct	(sal)	(raz)	(rā zheem)
pro'file	psalms (sām,	raīl'ler y	reg'u lar
pro fūse'	or sāmz)	ra ther	ren'dez vqus
(not z)	psālm ist	ra'ti o (shī)	(de)
prō'grām	psal ter (sāl)	ra'tion	rep'a ra ble
prog'ress	pu'is sance	rā'tion al	rep ar tee'
pro hī bī'-	pum'īce	re al ī za'-	rep'tile
tion	pump'kin	tion	rep'u ta ble
proj'ect	(commonly	reb'el	re'quī em
pro ject'ile	punk'in)	(not reb'l)	re sēarch'
pro lix'	pūr'chase	re cess'	reservoir'
prom e nāde'	pur'pōrt, n	rec'i pe	(rez er
(or nāde)	& v	rec i ta'tion	vwor')
pro nun ci-	pūt	re cla ma'-	res'in (rez)
a'tion (or	pyg me'an	tion	re sōurce'
shī a'shun)	pŷ ram'īd al	rec'og nīz a-	re spīr'a ble
prōōf	pŷ rī'tes (tez)	ble	res'pite
proph'e cŷ	Pŷ tha go'-	re con'nois-	res'pit ed
prophesŷ', v	re an	sānce (nis)	res'tau rant
pro té gé	qua drille'	rec on noi'-	(ō)
(pro tā zha')	(kwa)	ter	rēsumé
pro tem'po re	quāg'gŷ	re cōurse'	(rā zu mā')
pre'test	quālm	rec re a'tion	re tail', v

re'tail, <i>n</i> or <i>a</i>	Russian	scen'ic	si mul ta'ne-
re tro act'	(rush'an)	shed'üle	ous
re'tro cède	ry ta ba'ga	schism	si'ne cure
(or ret)	sac'eha rīne	(sizm)	sinew (sin'ū)
veille	sa crif'iq a-	screw	si'ren
(re vāl'yā)	ble	(skroo)	sir'up
rev'o ca ble	sac'rī fice	scrof'u la	sleek (not
re vōlt'	(fiz), <i>n</i> & <i>v</i>	scrū'pu loūs	slik)
rheṽ mat'ic	sac'ri lège	sěck'el	slōth
rib'ald	sac ri lē'-	(a pear)	slough (sluf)
rīce	gioūs	sed'a tīve	(a scab)
rid'i cule	sa gā'cious	sēine	slough (a
rīnd	sā line'	se'nile	mire-hole)
rīnse	salmon	series	snout
rīse (rīze), <i>v</i>	(sam'un)	(se'rez)	so'brī quet
	salve (sāv)	ser geant	(ka)
rīse (or rīz), <i>n</i>	sal'ver	(sār'jant)	sod'er
ro bust'	(a plate)	sēr'vile	soiree (swū-
ro mance'	san'guine	ses'a me	rā')
rōōf	sa'pī ence	sew'er (su'er)	so'journ
rōōk	sapphire	or soor)	<i>n</i> & <i>v</i>
rōōt	(saf'ir)	sew (so)	sōl(in music)
rōute	sa'tyr	sha'n't	sol'ace
rōu tīne'	squ'cy	(shānt)	sol'der
ry'by	sāun'ter	shīre (or	sol'e cism
ryde	sāu'sage (sej)	sheer)	sōōn
rye	sca lēne'	shōne (or	sōōt
ruf'fian	sca'lop	shōne)	sōōth'say er
(ruf'yan)	scārce	shōrt'lived	so prā'no
ry in	scathed	sib'yl līne	sough (suf)
ryle	(skātht)	sī es'ta	souse, <i>v</i> (not
ry'mor	scath'ing	sim'ī le	sowz)

south'er ly	stā'tus quo	sur tqu't'	te'por
south ward	(qwo)	surveil'lance	ter gĩ ver sa'-
(suth'ard)	steēl'y ard	(yance)	tion
sōv'er eign	(colloquially	sūr'vey, <i>n</i>	ter'rà pin .
(or suv)	stil)	sur vey', <i>v</i>	tête à tête
souvenir	ste re o scōpe	sūt'ūre	(tāt a tāt')
(sōōv'neer)	ste're o type	swārthŷ	Thā li'a
spasm	steward	swērve	thō'a ter
(spazm	(stū ard)	sweet'flag	thēir
net um)	stōm a cher	sword (sōrd)	thēre'fōre
species	sto maeh'ic	syn'od	thral'dōm
(spe'shēz)	stra'ta	syr'up	ti'ny
spērm a ce'ti	strych'nīne	tab'er nà cle	tĩ rāde'
	sub āl'tern	tab leau'(lo)	to ma'to
sphe'roid	sub sīd'ence	tālc	top o graph'-
spinach	sub'stan-	tal cōse'	ic al
(spin'āj)	tīvely	tal'īs man	tqur
spīr'a cle	sub'tīle (<i>thin</i>	(iz)	tqur'na ment
splen'e tic	or <i>rare</i>)	tap'es try	tra'ehe a
spōōn	subtle (sly)	ta'pis	tran'quil
spouse	(sut'l)	tar pāu'lin	trans fēr'a-
(spouze)	sub'urb	Tar ta're an	ble
squāl id	Sq'ez	tār tār'ic	trans'mi-
squā'lor	suf fice'(fiz)	tāsk	grate
squir'rel	suite (sweet)	tāunt	trēat'ise
(skwur or	sul phu'ric	tēat	tre'mōr
squīr)	su'mae	te'dī ous	tri bu'nal
stāl'wart	(or shēō)	te leg'ra phy	tri'būne
(or stāl)	sum'mā ry	tem'per a-	tri chi'na
stānch	su pōr'flu oūs	tūre	trip'ar tite
stār'board	sup'ple	ten'ūre	triph'thong
stat'ics	sur nāmed'	tep'id	(or trip')

troô' ehê	u sŭrp'(z)	vol'ume	with
trôth	vae'cine	(yum)	withē(not th)
trōw	va ga'ry	wāin'scot	wom an
trŭ'culent	val'et	wal'nut	wôn't
trŭths (not	vāunt (or a	wal'rus (or	wont
trŭthz)	ven due'	wal)	worsted
tŭbe'rōse (z)	ven'i son	wan'der	wos'ted)
Tues'day	(zn)	want	wqund, n & v
(tŭz dă)	ve'he ment	wan'ton	(or wound)
tŭr'bīne	vēr'dī gris	war'rant	xīph'oid (z)
tur quoise	vēr'dŭre	wā'ter	xy log raph'-
(tur koiz')	vet'er ena rŷ	wharf (not	ic (zi)
ty pog'ra-	vic'ar	warf)	yacht (yot)
pher	vī'cin age	whooping-	ŷ cleped'
typ o graph'ic	vignette	cough	(klept)
(or typ')	(vin yet')	hōōp'ing-	yēar'ling
tŷ ran'nic	vin'dī ca-	kof)	yēlk(oryōlk)
tyr'an ny	tive	wāy'lay	yquths
un der nēath	vi ra'go	wēird	zēal'ōt
un scathed'	(or vī)	why (not wī)	zē'nith
(skātht)	viscount	wife's	Zeūs
U'ra nus	(vī'count)	(not wīvz)	zo di'a cal
usage	vis'or (vīz ur)	wind row	zō ol'ō gy
(yōō'zig)	vīzier (vīz'-	(win'rō)	zqu āve'
used	yer)	wind'ward	

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